

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries  
June 18, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I am terribly glad that you are home. For one thing, the need to get through to Georgia O'K. has been on my mind, and I am sure that you can track her down in a crisis. You are getting a letter concerning the Marin photographs needed for London, and I am writing the Norton Gallery to borrow the Marins, which I take it are already in New York.

I am exploring the size of the Marin show with Mrs. Pope and conveying your thoughts that it is too large, since you have seen the galleries in London. I am not too surprised with what you tell me. Do not forget, however, that we, too, are the victims of our architectural conventions; and the rooms do not look nearly as bad to the British as they do to you.

With reference to the Lehmbruck: what can you do to get me this \$7,500 evaluation? Please enlighten me here as I shall need it.

I am touched that you are planning a dry roof for my aging head.

Ever yours,



Frederick S. Wight  
Director of the Art

FSW/dp

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 7, 1958

Mr. Spencer Cowan  
8 Hilliard Street  
Cambridge, Mass.

Dear Spence:

Well, I am back in the good old UHA again and attacking  
with fury the avalanche of correspondence. The exchange  
of letters between you and Lawrence is included.

I too hope that your visit was merely postponed and that  
I shall see you very shortly. My best regards.

Sincerely yours,

ROM/ek

P.S. If you prefer, we can make two separate bills for  
Brundage, one for this semester and one for the next.



June 19, 1966

Mr. Hal Turner Wilmoth, Director  
Gump Gallery  
255 Post Street  
San Francisco 8, California

Dear Mr. Wilmoth:

On my return from Europe, I found your letter and a list of Yamamoto paintings, but it was too late for me to advise you not to make the shipment.

However, I am very grateful that you sent the pictures as it gave me an opportunity to see this very interesting artist's work. She is, indeed, among the more creative California artists and I shall pass on the word.

At the moment, I am completely wrapped up with an exciting plan which developed quite accidentally during my trip abroad. Shortly after arriving in Rome and seeing the work of young Italian artists, I visited the American Academy and was overwhelmed with the quality of work being produced by them. The result was that I bought a number of paintings and sculptures immediately and, subsequently, followed through in Florence and in Paris. Thus, my plans for the immediate future -- when we reopen after Labor Day -- involves a big exhibition of this material. Furthermore, in view of the fact that I already had a California show last year, I can see no way of fitting in Miss Yamamoto at the moment. I hope that I can get a brilliant idea in the future, when I shall write to you.

Many thanks for your courtesy.

Sincerely yours,

NGH/ek

THE SOLOMON R. GUGGENHEIM MUSEUM  
7 EAST 72ND STREET  
NEW YORK

JAMES JOHNSON SWEENEY  
DIRECTOR

June 15, 1956

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

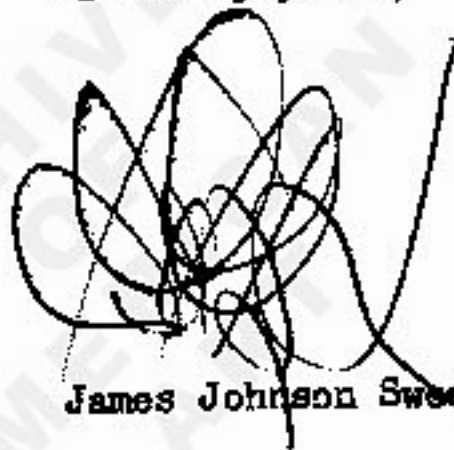
Dear Mr. Marin:

I am distressed to find that the "Black Door With Red" has not been returned to the Downtown Gallery earlier. I was of the impression that it had been sent back shortly after my conversation with Mrs. Halpert.

Apparently in our move it had been put aside in storage for safer keeping.

My apologies and kind regards,

Sincerely yours,



James Johnson Sweeney

JJS/w/m

for to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

May 28, 1956

Mrs. Edith Gregory Halpert, Director  
The Downtown Gallery  
32 E 51st Street  
New York 22, New York

Dear Mrs. Halpert:

In our research on the Corcoran Biennial Exhibitions of Contemporary American Oil Paintings, we are trying to locate the three Kuniyoshi paintings: Girl Wearing Bandana, The Last of the Wild Horses and Autumn Twilight. The two first were shown in the 15th Biennial in 1937, the last in the 12th in 1930-31. Do you, by any chance, happen to know the present owners?

Sincerely yours,

*Gudmund Vigtel*

Gudmund Vigtel  
Administrative Assistant

GV/cg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

June 22, 1956

Dear Miss Halpert:

Thank you for your thoughtful note  
of the nineteenth about the Zorach sculpture.  
It is good to have this information and we will  
keep it in mind, although, frankly, I doubt  
very much that there will be any possibility of  
succeeding with the project at this time.

With best wishes,

Sincerely,



Nelson A. Rockefeller

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York



June 11, 1956

Mrs. Robert Gross  
Associate Director  
Stanford University  
Art Gallery and Museum  
Stanford, California

Dear Mrs. Gross:

I have just returned from a trip abroad and found the  
correspondence referring to the Stuart Davis painting.

On examination, I discovered that there are a number  
of serious scratches on the surface of the gouache  
caused, no doubt, by contact with a shattered glass.  
Unfortunately, the scratches appear in all the color  
areas with the exception of the white, and the paint-  
ing will have to be restored completely.

May I suggest, therefore, that you communicate with  
your insurance broker requesting that you have the ad-  
juster examine the picture here at the earliest oppor-  
tunity.

I shall be most grateful for your cooperation.

Sincerely yours,

HGE/ek



# SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER      SAN FRANCISCO 2, CALIFORNIA      HENLOCK 1-2940

W. W. CROCKER, Chairman of the Board  
S. MORRIS COX, President  
HECTOR ESCOBOSA, Vice President  
ROBERT C. HARRIS, Secretary  
RANSOM M. COOK, Treasurer  
GRACE L. MCCANN MORLEY, Director

June 8, 1956

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

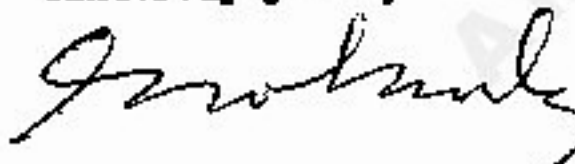
Last year at this time your loan to the U.S. exhibition was being installed. This year in the equivalent place in the schedule of featured exhibition of the late spring season we have another exhibition with international connections: Pacific Coast Art - U.S. representation at the IIIrd Biennial of Sao Paulo Brazil. After its success in Sao Paulo and at the post-Biennial showing in Rio de Janeiro it is being shown here until July 15. Then a selection from it will go on tour to a number of other museums, before being returned to the lenders.

It gives a good account of art here on the West Coast, unfortunately far too little known to the dealers, museums, critics, publications and collectors of the East Coast centers because of distance. Of course, from our point of view as a museum specializing in contemporary art, the encouraging thing is that even since this careful cross section was chosen to represent work in the region, new artists of great interest, with work of quality, have come to attention. When we recall that a good many have also gone out from here to win attention elsewhere - Callegno, Francis, Hultberg, Falkenstein, to name a few - we feel that the West is proving itself a good place for art.

I send you the catalogue of the show and I wish that you could see it for yourself.

With all good wishes and appreciation for your help of last year and at other times.

Sincerely yours,



Grace L. McCann Morley  
Director

GLM:tk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

as Perry Paulkner, Paul Maurits, and Eugene Savage -

12. ~~Since~~ The was William Thom, Philip Guston, John  
Velken, Arthur Osner, and young Mitchell Superior,  
not to be (I don't know) but among other things  
put both good and bad. my ~~most~~ President of the  
at Mr. ~~Robert~~ Smith is  
considered at ~~Franklin~~ Watkins is the ~~principle~~ member  
Broad, and ~~Franklin~~ Watkins is the ~~principle~~ member  
refuge being ~~Robert~~ Smith and ~~Franklin~~ Watkins  
as job mine, ~~quicker~~ ~~than~~ ~~draw~~ still ~~day~~ by  
produced the ~~following~~ ~~here~~ ~~draw~~ still ~~day~~ by  
great ~~members~~ and ~~state~~ of ~~happened~~ is  
as ~~nothing~~ over ~~them~~ ~~they~~ ~~need~~ ~~the~~ ~~people~~  
to you - and so ~~it~~ ~~is~~ ~~no~~ ~~good~~ ~~to~~ ~~you~~

Invitations to ~~Smith~~ ~~with~~ ~~the~~ ~~Academy~~ ~~since~~ ~~the~~  
has ~~happened~~ ~~with~~ ~~the~~ ~~Academy~~ ~~since~~ ~~the~~  
had, ~~member~~ ~~at~~ ~~of~~ ~~produced~~ ~~at~~ ~~works~~ ~~intention~~ ~~for~~  
~~and~~ ~~there~~ ~~at~~ ~~quint~~ ~~of~~ ~~the~~ ~~Academy~~ ~~since~~ ~~the~~  
now ~~with~~ ~~after~~ ~~my~~ ~~of~~ ~~the~~ ~~Academy~~ ~~since~~ ~~the~~  
as ~~the~~ ~~having~~ ~~with~~ ~~the~~ ~~Academy~~ ~~since~~ ~~the~~  
myself ~~the~~ ~~Academy~~ ~~since~~ ~~the~~



# HASTINGS HOUSE



41 EAST 50th STREET  
NEW YORK 22, N. Y.

Publishers  
INC.

June 21, 1956

Mrs. Edith Gregor Halpert  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

AMERICAN PAINTING TODAY  
Edited by Nathaniel Pousette-Dart

Mr. Frederick S. Wight, Director of the Art Galleries, University of California at Los Angeles, has kindly agreed to loan us his set of 4-color plates of the John Marin painting, SUNSET, for reproduction in the above book which we are to publish next October.

In doing so, however, Mr. Wight stipulated that the permission of the owner of this painting must also be granted. I therefore write now to ask if you will give us your permission for this purpose.

Full credit will, of course, be printed in the book in acknowledgement to you as the owner and to the Art Galleries of the University of California at Los Angeles for the use of the plates.

The selections of the artists' work reproduced in AMERICAN PAINTING TODAY were made by an Advisory Committee of 14 distinguished museum directors and curators under the chairmanship of Mervyn More, Director of the Whitney Museum. Every effort is being made that the book shall be an outstanding contribution to the literature of contemporary American art. There is a brief description of the book in the enclosed proof sheet of our fall catalogue.

Your cooperation in this regard will be very much appreciated.

Sincerely yours,

Russell F. Neale

cc to Mr. Nathaniel Pousette-Dart

prior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. It is published 60 years after the date of sale.



JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

June 22, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I have suggested to Dick Zeisler that he endeavor to get committee approval for the purchase of the Meigs oil painting which we saw in your lower floor exhibit. He is leaving the country soon for about a month and may not be able to attend to it promptly. Also, he and other members of the committee may not agree with me about this acquisition. Just want you to know that I am trying.

Do and I continue to be intrigued by the little Weber "Woman Bathing" which you showed us but we have so many demands on our meager resources these days, children and grand children and setting up house-keeping, that we don't feel we can quite afford it.

If you will tell us what your very bottom price to us is and if we could have it out here for a couple of weeks consideration we will give you our decision without further delay.

It was such fun, as always, dining with you and the Zorachs and meeting the Lowenthals. What interesting and pleasant people.

Affectionate greetings from us both.

Sincerely,

  
James S. Schramm

JS/mkm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

What  
34945

Mingqun  
625 Pal.

NEW YORK 20 1911

NEW YORK 20 1911

NEW YORK 20 1911

NEW YORK 20 1911

THE NEW YORK PUBLIC LIBRARY



**Servel**  
ALL YEAR AIR CONDITIONING



**WILLIAM A. SCHWARZ AND SON, INC.**

*Air Conditioning Contractors*  
AUTHORIZED SALES · SERVICE

MURRAY HILL 8-8363

614 THIRD AVENUE · NEW YORK 16, N. Y.

June 8, 1956

Mr. Schwarzkopf  
32 East 51 Street  
New York, N. Y.

Dear Sir:

Supplementing our proposal of June 8th,  
our estimate for electrical wiring is:

\$150.00 per unit or

\$400.00 for total of 3 units.

Very truly yours,

WILLIAM A. SCHWARZ & SON, INC.

*S. J. Schwartz*  
S. J. Schwartz

SJS/sg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# Handy Associates

INC. (DELAWARE)

Research Consultants

270 Park Avenue  
New York 17, N.Y.

PLAZA 6-1913

June 21, 1956

Mrs. Edith Halpert  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

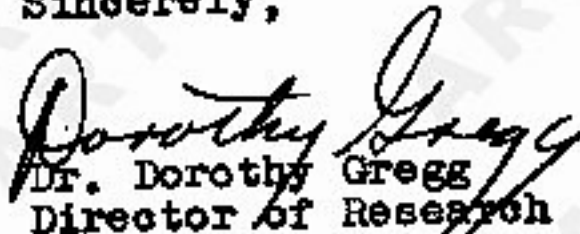
A top job for a top merchandising woman -- at a salary of \$30,000 to \$40,000. She must be capable of assuming the Vice Presidency of a leading manufacturer in a field related to jewelry.

The age may be from twenty-eight to forty-two.

She must have a thorough knowledge of high-style commodities and of imaginative methods of sales promotion. She should possess an intuitive flair for styling, a keen sense of beauty and fine quality, and a feeling for what will sell. At the same time, she must be dynamic enough to maintain her leadership in a highly competitive, multi-million dollar industry.

This is an unusual opportunity for a woman. Due to your interest in challenging executive jobs for outstanding women, it occurred to me that you might be able to suggest the right candidate.

Sincerely,

  
Dr. Dorothy Gregg  
Director of Research

DG:mso

vice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

AUDIO-VISUAL CENTER  
COLLENDALE AT LANCASTER

May 31, 1956

Downtown Gallery  
32 E. 51 Street  
New York, N.Y.

Dear Sir:

As a painter, I am approaching you with some hesitation. With hesitation because I have the feeling that my request is rather unusual, and may even be inconsiderate. But I hope you would kindly consider this letter.

I am from India and have resided in this country nearly eight years. I have studied art in Calcutta and am a graduate of the Chicago Art Institute. Enclose material should throw some light on the moderate success I have had in the Midwest.

At the end of August I am returning home with my family of four. I find this quite an expensive proposition. Thus this letter. I would like to try to sell my paintings at very reasonable prices, if you could handle them as 'extras' i.e., without putting them on exhibit. I am enclosing a price list. I will be happy to receive 50% net of the prices mentioned.

For the last three years I am on the staff of the Audio-Visual Center, where I have been receiving practical training in film production techniques. I have had little time paintings. However I hope to begin again in India.

I am sending color slides of the paintings mentioned in the enclosed list by separate mail.

I shall be very thankful for your assistance.

Sincerely yours,

*Kantilal Rathod*

Kantilal Rathod

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 7, 1956

Mr. Boris Lurie  
820 East 60th St.  
New York, N. Y.

Dear Mr. Lurie:

I have just returned from abroad and will be pretty well  
tied down for at least a week answering all the hold -  
over mail. Therefore, I would suggest that you telephone  
me during the week of June 18th.

I shall be very glad to look at your work but in all fair-  
ness I should tell you that under our present arrangement  
of concentrating on the ten artists listed below, we are  
not adding any artists to our roster no matter how excel-  
lent they are but I am always glad to make suggestions  
for other connections.

Sincerely yours,

nm/ek



For to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 11, 1954

Mr. Robert Carlin  
323 South Sixteenth Street  
Philadelphia 2, Pa.

Dear Bob:

Thank you for letting me know about the butcher sign.  
I have had these in the past and doubt whether I can  
use one at the moment.

My best regards.

Sincerely yours,

ECH/ek

June 22, 1956

Mr. Joseph Lacy  
Eero Saarinen & Associates  
Bloomfield Hills, Michigan

Dear Mr. Lacy:

Forgive me for being so slow but as you may have heard from Mr. Plattner, whom I met in Rome, I have been abroad for some time.

Meanwhile, I understand that Stuart Davis wrote to you regarding the mural. Subsequently, I spoke to him that it would be best to let the matter ride until the exhibition reaches New York at the Whitney Museum and Davis can see the actual canvas. If anything has to be done, we have the best restorers right here. Is this satisfactory to you?

For your information, I did write to the Cowles Foundation months ago and since no reply appeared, I assumed that the matter had been closed. I pointed out at the time that none of us could see any reason why after the large investment we made, any further charges should be referred to us. As you know, I personally footed a bill in excess of \$1000 (not deducted from the commission) and to museums considerably more. It seems logical that such details added for protection, for instance the foot rail, would have been installed willy nilly. Furthermore, the amount allotted originally was quite absurd and, I am sure, that the wall installation would have amounted to a great deal more involving many extras. Frankly, I am rather surprised that no consideration has been taken of the fact that the great additional expense which we undertook actually enhances the value of the work considerably. Thus, I do hope that the matter can be permanently tabled.

Sincerely yours,

RMH/ek

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tabulated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 11, 1946

Mr. J. B. Wallack  
Chairman, Exhibition Committee  
The Parrish Art Museum  
Southampton, Long Island

Dear Mr. Wallack:

On my return from a trip abroad, I found your letter dated May 21st.

I do want to let you know that we shall be glad to cooperate in lending paintings for your exhibition to be held from July 1st to the 25th. Since the gallery closes for the summer months on June 25th, I hope that the arrangements can be made sufficiently in advance for the selection. Won't you please let me know when you would like to come in.

Sincerely yours,

RCH/cb

Royersford, Pa.,  
Box 387, RD. 1  
June 21, 1956

*Pe*  
*note*  
The Downtown Gallery  
32 East 51st St.,  
New York City

*from*  
*letter*  
Dear Sirs:

I am very much interested in having a chance  
to show my paintings or in finding someone  
to handle them. Have exhibited with Local Art  
Leagues, have had a one man show at Franklin  
& Marshall College, Lancaster, Pa., had an oil  
& crayon drawing accepted in the 14th Annual  
Show at the Norfolk Museum, Norfolk, Va., an  
Honorable mention (Professional) in a Local Art  
League Show. Any information or advice will  
be appreciated.

Respectfully yours

P. Grebe Rimmel

In painting I use "Grebe" only.



June 25th

Edith Halpert  
Downtown Gallery  
32 East 54th ST.  
New York, N.Y.

My dear Miss Halpert:

At the suggestion  
of the sculptor Robert Cook, who I  
know here in Rome, I am sending you by  
seperate mail today a catalogue of my  
show, just finishing at the Schneider  
Gallery.

I hope to bring my  
work to New York this fall. Though I  
have shown in mixed group shows at the  
Carstairs Gallery, I am not sure if I  
will show there with my first American  
one-man show.

If you should be in-  
terested to see something of my work,  
I could airmail you 2-3 transparents of  
the landscapes with prepaid return en-  
velope; they are so precious!

Hoping to hear from  
you,

yours truly,

Mrs. S. White Robinson  
Via Margutta 33

June 7, 1956

Miss Mary F. Williams  
Randolph Macon Woman's College  
Department of Art  
Lynchburg, Virginia

Dear Miss Williams:

On my return from abroad, I found your letter and appreciate  
your complete frankness and I entirely agree to the idea  
of waiting for the right picture. As a matter of fact,  
we have one here at the present time, but when you are  
ready we can give you a more complete selection.

Also, when you are next in New York, I can show you some  
of our folk art although I doubt whether I can offer you  
anything in the Bingham or Mount category as my personal  
interest in the 18th and 19th century lies more in the  
"folk art" tradition.

Do let me know when you would like to have photographs  
of Uchena sent to you - next season. My best regards.

Sincerely yours,

ECM/ak



4719 Drexel Blvd.,  
Chicago 15, Ill.  
June 10, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown,  
32 East 51st St.  
New York

Dear Sirs:

I would like very much to know if you sometime accept paintings in your gallery from artists outside of New York. I am attempting extending my work to other cities and if you would be interested in seeing black and white prints of my work, I will be very glad to send them to you.

Thanking you very kindly and hoping to hear from you soon, I am

Yours very truly,  
Camer S. Barry

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1968

Mr. Carroll Hogan  
Albright Art Gallery  
Buffalo, New York

Dear Carroll:

I suppose you are back in Buffalo after your educational tour.

My European trip was a very exciting one, and I am back at the old routine again. Incidentally, there is something I would like to send you, and I would like your home address.

Sincerely yours,

EGH/ek



or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tabulated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 25, 1959

Mr. Alfred Amerbach  
139 West 57th Street  
New York 19, N. Y.

Dear Mr. Amerbach:

Mrs. Halpert is now in Europe. As soon as she returns, I shall refer your letter regarding the Davis painting to her for reply.

Sincerely yours,

LA/ek

June 7, 1956

Mrs. Louise B. Clark, Director  
Brooks Memorial Art Gallery  
Overton Park  
Memphis, Tenn.

Dear Mrs. Clark:

As you were advised, I was abroad when your letter arrived.

Now that I have returned, I shall be very glad to remove  
the Korte from our current exhibition for shipment to  
Memphis if you still wish to have it in your exhibition  
or for consideration. Won't you please let me know, and  
in so doing, include the shipping instructions.

Sincerely yours,

BGM/ek



148 East 46 Street, New York 17, N.Y. May 31, 1956

Gentlemen:

Would you please tell me whom I may call to make an  
appointment to discuss the possibilities of a show  
for a French artist in March or April. This artist  
had a quite successful show here last winter but  
he has asked me to help him find a larger gallery.

Thank you for your cooperation.

Sincerely,

*Ruth Strand*  
Ruth Strand

PLaza 5-1825

June 14, 1956

Mrs. Olga T. Alexander  
Oriole Studios  
Box 603  
Chatham, Mass.

Dear Mrs. Alexander:

On my return from abroad, I found your letter regarding the painting on velvet by Rebecca Adams. Indeed, I am distressed that the frame was so badly handled and will arrange to remove the new gilt and have a professional touch up job or find another antique frame. I will see to it personally that the picture is in perfect order before it is shipped to Mrs. Roberts before the 20th of September. You will be notified at the time.

Sincerely yours,

EM/ek

vice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS  
"AMACADOMY"

June 7, 1956.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

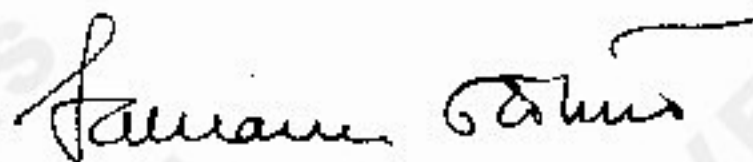
Dear Mrs. Halpert,

The photographs were air mailed to the Downtown Gallery yesterday, and I hope that they will arrive about the same time that this letter does. The photographer did not understand about asterisks and took all of the paintings and drawings here. I hope you will not mind having a few extra photographs.

We will start packing the paintings, drawings and sculptures to-morrow, and will let you know when they have been turned over to the shipping agent, and when you may expect them in New York.

My best regards,

Sincerely yours,



Laurance P. Roberts

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 11, 1958

Mr. Julian Rinford  
Professor of Art  
Mary Washington College  
of the University of Virginia  
Fredericksburg, Virginia

Dear Mr. Rinford:

Unfortunately, I did not get back from Europe until  
yesterday. However - as I stated before - we shall  
be glad to cooperate with you if you decide on the  
Shahn in our current exhibition, and if it does not  
sell before the end of this month, we can arrange to  
send it for your exhibition in the fall. On the other  
hand, we can send you photographs of new paintings  
that may come in during the summer. Do let me know.

Sincerely yours,

RCH/ek



June 4, 1957

Mr. J. D. Laveman  
165 Broadway  
New York, N. Y.

Dear Mr. Laveman:

As a reminder, I am writing again to ask that you  
let me have copies of my personal income tax reports.  
The lawyer has asked for them on a number of occasions,  
and I have a definite date with him next Wednesday.

Also, can't we get the Foundation matter settled  
before the closing date, so that I can arrange my  
last week or two here and leave for the country in  
peace.

I shall be most grateful for your attention ~ and  
for a tentative gallery report which will guide me  
in my planning during the summer.

Sincerely yours,

RCH/ek

1. "FANCUILLA", BRONZE 17" HIGH, PAINTED  
(GIRL WITH APPLE)
2. "PICADOR", BRONZE, 12" X 12".  
(HORSE + RIDER + BULL)
- \* 3. "AMANTI" BRONZE, 25" HIGH., STONE BASE  
(2 FIGURES)
4. "SNAKE CHARMER" 10" HIGH, BRONZE
- \* 5. SKETCH, CHILDREN PLAYING. 4x5". BRONZE

\* For Mr. Small, the 3 others for Edith Halpert.



June 12, 1956

Mrs. J. Watson Webb  
Shelburne, Vermont

Dear Electra:

As you may have gathered, I overstayed my European visit  
considerably and have just returned.

First let me congratulate you or rather Yale, on the  
Doctorate. It was a very fitting tribute and Yale should  
be very proud.

Naturally, I was delighted that you were pleased with the  
pastel, the portrait and the figureheads. Also, I was  
pleased with the arrangement you mention and I am looking  
forward to seeing it in person and probably in July.

It was an excellent idea to have the Hermanns do the hang-  
ing as it saved you all the effort for the many other jobs  
you have. I do hope that you are not overdoing it in  
spite of the number of visitors. Do, take it easy.

I have so much to tell you about my European trip but shall  
save it until I see you. Meanwhile, my fondest greetings.

Love,

RMH/ch

P.S. Someone has just brought in the enclosed photograph of  
what appears to be an exciting figurehead. The price is about  
\$450. The wood is oak, thus indicating that it may be English  
rather than American plus the fact that the lady wears a crown  
but I still think it is a very handsome example - and you have  
deviated before. Please return the photograph at your earliest  
convenience and do let me know your decision.





# THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

Date May 29, 1956

## LOAN AGREEMENT FORM

EXHIBITION: 1956 WHITNEY ANNUAL A F A 56-1

LENDER: Mrs. Edith Halpert

ADDRESS: The Downtown Gallery - 32 E. 51st St. New York, N. Y.

I agree to lend the following material to be circulated for the period from September, 1956 to September, 1957.

<u>Title</u>	<u>Artist</u>	<u>Medium &amp; Size</u>	<u>Date of Work</u>	<u>Sales Price</u>	<u>Insurance Valuation</u>
MURAL DETAIL STUDY NUMBER 1	Stuart Davis				
MULTIPLE PORTRAIT	Max Weber				

TRANSPORTATION: During this period A F A will assume responsibility for transportation of the material with the exhibition.

INSURANCE: If A F A insures the above material, it will be fully covered under the A F A Fine Arts Policy from the moment it leaves your possession until it is returned to you.

\* Do you wish A F A to insure this material?  
(Please check)

Yes ☐ No ☐

\* Do you wish to insure this material under  
your own policy? (Please check)

Yes ☐ No ☐

\* If you wish to insure this material under  
your own policy, please ask your insurance  
company to furnish us with a certificate  
including A F A as Assured.

\* If you wish to insure this material but cannot obtain from your insurance company a certificate naming A F A as Assured, it will be necessary for you to indicate valuation of this material on the reverse side so that we, also, may cover it on our insurance policy.

not to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



June 12, 1956

Mr. Henry P. Ossiter  
Museum of Fine Arts  
Department of Prints  
Boston 15, Massachusetts

Dear Henry:

I have just returned from abroad and Laurence Allen referred your letter to me.

Indeed, I shall be delighted if Mr. Rathbone takes the time to review the Marin Exhibition at the Whitney Museum where, as you know, a complete cross-section of his work will appear. This will be a much better occasion for selection and even if the specific pictures are sold, we can find similar examples in our hidden stock.

I hope that you too, will be in New York shortly as it will be a great pleasure to see you again. My best regards.

Sincerely yours,

RAM/ek



June 11, 1956

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Department of Art  
Los Angeles 24, California

Dear Fred:

I finally flashed back to New York and I am mighty glad to be home, although the three weeks abroad were very stimulating as well as educational. I fell madly in love with Florence and hope to get there for a longer stay while I can still climb miles of steps and hobble over cobblestones.

Naturally, I stopped off to see the Arts Council Galleries and must say I was greatly disappointed with the setup. The upper floor is completely impossible as it comprises a huge ballroom with appropriate chandeliers, dripping crystals, gilt taberets and shiny gold damask walls. Marin would be so overwhelmed by the grandeur and glitter, that I hope there is no intention of using this room under any circumstances. The first floor is not too bad, particularly, with the screen setup. However, I feel that it is imperative to reduce the size of the exhibition and to inform the person in charge about the hanging, preferably combining the oils and watercolors so that there will not be a uniformity in size and the pictures won't look like postage stamps. The galleries are really designed for Rubens or Clifford Stills. That's that!

Incidentally, the Tate Gallery announced its purchase of the first American painting - John Marin - and the exhibition should be a good followup. I did not have an opportunity to discuss this situation with Sir John Rothenstein after seeing the gallery, as he returned to the country. Also, I do not know what his attitude towards the Arts Council or U.S.I.S. may be at the moment. However, if you think that it would be a good idea for me to write him, I shall be glad to do so.

I, too, am pleased that the Lehmbruck will be in your care eventually. If Mr. Winston should communicate with you before returning to the U.S.A., may I suggest that he write me in advance about his plans to call at the gallery so that I may be here to show him the sculpture. On the other hand, we could ship it before I leave for Horton and



June 4, 1956

Miss Emily Farnham  
169 Arcadia Avenue  
Columbus 2, Ohio

Dear Miss Farnham:

Mrs. Halpert is now in Europe. When she returns  
I shall refer your letter to her for a reply.

Sincerely yours

not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith Halpert

-2-

June 14, 1956

like one of their outstanding works. Please really make some inquiries over the next few months and something just might come on the market -- I suppose that sounds naive inasmuch as estates consult art dealers, who realize how difficult it is to get good paintings these days of said artists, but something might show up.

We have absolutely no plans for the summer but will probably end up by spending a month or six weeks in California. However, we do plan to be in New York the latter part of September, as our son, Steve, has his twenty-first birthday then, and I would like to celebrate the day with him in Philadelphia, where he is at the University of Pennsylvania.

Hoping that you will be in New York at the time, I am with very warm regards,

Sincerely,

Sylvan



Kantilal Rathod

AMERICAN PRESS OPINIONS

"Emotional treatments of designed figures with complex, abstracted backgrounds dominate his work..." - Art News, Dec. 1951.

Exhibit: NEW INDIA HOUSE, New York City.

"Rathod presents oils, watercolors, pastels, lithographs and gouches with a more mystical Eastern content. The watercolor PHEASANT, in its beauty of texture and simplified presentation reminds one of the Chinese block prints. While many of the subjects are symbolic...others seem to have adopted the Western ideology of distortion and abstraction." - Art Digest, Dec., 1951.

Exhibit: NEW INDIA HOUSE, New York City.

"One hundred and eleven works...by an equal number of artists are included (in this exhibit). While the Society made no selection for place or prize, I would rank Kantilal Rathod's oil THE HEAD as the most interesting and worthwhile item on view. A strong, semi-abstract design, the imaginative canvas is painted in an unusual range of colors - deep blacks combined with blues, greens and pinks."

- The Chicago Sun-Times, Sept. 23, 1951.

Exhibit: No-Jury SOCIETY, Chicago

"Non-objective art, the latest manifestation of modern art, can be seen at Warner's Book Store Art Gallery.... A jury has selected 165 paintings...from 700 submitted by artists from 10 Midwestern states.... Of special interest are following (8) paintings, including LANDSCAPE by Rathod." - Chicago Daily News, May 1, '53.

Exhibit: EXHIBITION MOMENTUM, Chicago.

"One of the two most interesting and impressive art exhibitions in the Chicago area this month is a big invitational affair of works by local artists.... Seventy one paintings and prints by as many exhibitors are included.... (Out of two awards and two honorable mentions) one Honorable Mention was given to Kantilal Rathod for a dark and rich semi-abstract landscape called LANDSCAPE 1953, an oil."

- THE Chicago Sun-Times, May 3, 1953.

Exhibit: NORTH SHORE ART LEAGUE, Chicago.

"Magnificent

"Most of Chicago's best painters are included in Magnificent Mile Art Festival".... It is a highly successful affair.... And the paintings are of high quality.... One of the cash award went to Rathod for his painting MOTHER AND CHILD."

- The Chicago Sun-Times, May 31, 1953.

Exhibit: MAGNIFICENT MILE ART FESTIVAL, Chicago.

"His showing at Rafilson Gallery will be retrospective exhibition.... Many of Rathod's paintings have been likened to some of the work of Matisse.... His work has strange quality which results as a combination of the Oriental and Western schools of art." - The Hyde-Park Herald, June 18, 1953.

Exhibit: SIDNEY RAFILSON GALLERY, Chicago.

"Rathod, one of the unwanted notables, who has a one-man show at La Boutique Fantastique Gallery, exhibits a sensitive watercolor THE LONELY SAINTS."

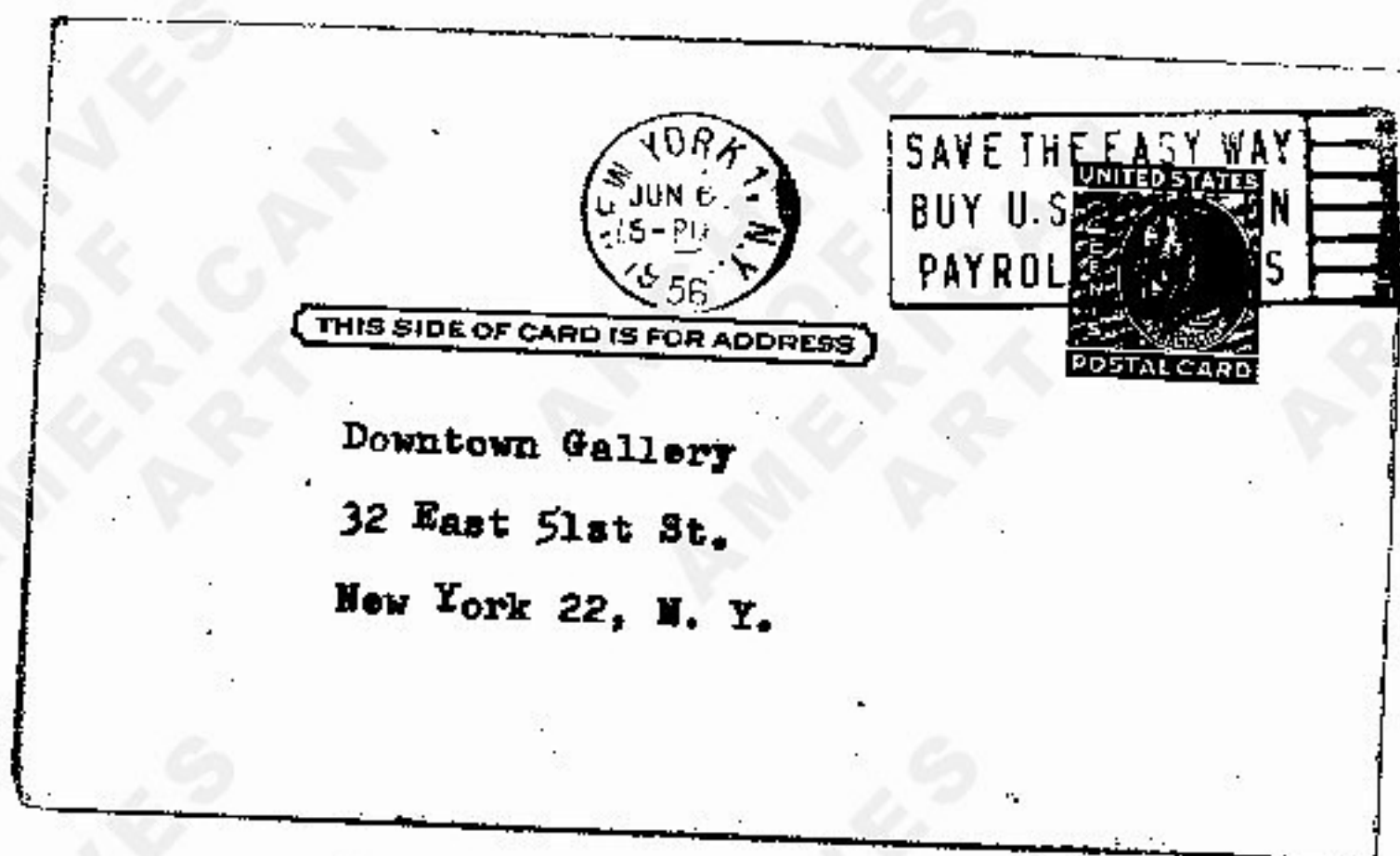
- The Art News, Nov., 1953.

Exhibit: 57th Annual Chicago Art Institute Exhibit.

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





June 11, 1956

Mr. Murray Jones  
Michigan State University  
of Agriculture and Applied Science  
Department of Art  
East Lansing, Michigan

Dear Mr. Jones:

I have just returned from a trip abroad and found your letters dated May 11th and 16th.

I am embarrassed to say that I am somewhat confused. Do you still want to see the Marin painting "Out Center-ville Way" or have the acquisitions been decided upon for this season? Won't you let me know.

In any event, we shall be glad to cooperate in the future.

Sincerely yours,

MMJ/ek



Mrs. Edith Halpert

-2-

June 14, 1956

the large amount of time spent in:

1. Investigation of the facts as reflected *Letters and data reviewed by me,* not only in clippings, but in personal conferences in Dallas with three different sources on February 20th and 21st (as my trip to Dallas was also in connection with other matters, there were naturally no charges for expenses incident to said trip), and investigation of Houston situation.

2. Correspondence as reflected by my letters to you of February 23d, 24th, 27th, March 1st, and March 8th.

3. Numerous telephone conversations with you as reflected by detailed statement attached hereto, which does not include the telephone calls placed by you.

4. A review of the authorities in order to ascertain Mr. Zorach's legal rights herein. In connection with the legal questions involved, one of my associates spent two and a half days in preparing the brief, reviewing all cases of an analagous nature in a law school library here, which memorandum was transmitted to you with my letter of March 1st.

As you may not have kept said letter and said memorandum, I am transmitting another copy of same herewith and will appreciate your reading that portion thereof commencing on page 2, "Discussion with Bank," and through the first paragraph of page 4. Even though Mr. Hourwich's views as to how this matter should be handled differed from yours and mine, yet I believe that the information which I set forth therein -- and a copy of the letter was sent to Mr. Hourwich -- should have been very helpful to him in securing the final settlement which was made. Please, again, read that portion of the letter, particularly page 3, inasmuch as Mr. Bryan, the head of the bank, advised me that they were "perfectly willing to pay the whole thing if necessary" and that they wished Mr. Zorach to "make all the profit he is supposed to make."

As you know, my primary object herein was to be of help to Mr. Zorach and yourself, and I believe that if you could discuss this matter with him at your office, he would recognize that a reasonable fee is now due us. On March 1st I wrote you that I preferred to leave the matter of our fee to you, and I appreciated your advices of March 6th that you would take care of same when the commission was paid. Naturally, I feel that the fee should be paid by Mr. Zorach, but if he declines to do so, then send me a check for whatever amount you deem fair. If you want me to set a figure, then frankly \$1,000 (plus reimbursement for advances) would seem to me to be in line, since our overhead varies between 35 and 40 per cent, and the matter took up the major portion of my time, as you know, for several weeks. I did not undertake the matter in order to make a fee, but because of my personal interest herein, and if you think that said sum is not in line, then send me a check for any amount that you deem proper, and it will meet with our approval. If I were not a member of a firm I would not make any charge, even for my lost time, but it would not be fair to my partners not to receive payment herein, especially as the legal questions were reviewed with several of them.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MAX KAGANOVITCH  
99, B<sup>e</sup> RASPAIL  
PARIS (VI<sup>e</sup>)

Paris 22 Juin 1956

Mme Edith G. Halpert  
Directrice  
The Downtown Gallery  
32 East 51 Street  
New-York City  
U.S.A.

Chère Madame,

Nous vous retournons ci-joint le questionnaire que vous aviez adressé à Mr B. Parker, et qu'il nous a transmis à la Galerie, après l'avoir rempli.

Il nous a dit sa satisfaction de l'exposition que vous préparez; et où ses tableaux participeront.

Nous vous espérons en bonne santé et pleine de bons souvenirs de Paris, et vous prions de croire à nos sentiments les meilleurs.

Pour Mr Kaganovitch

*Max Kaganovitch*

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONTEMPORARY ARTS MUSEUM

8945 OLD MAIN STREET ROAD — HOUSTON, TEXAS

AIR MAIL

May 29, 1956

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

As Co-chairman with Mrs. Richard Gonzalez of the exhibition, Contemporary Calligraphers--Marin, Tobey and Graves, I wish to thank you for your generosity in lending and in making this show a possibility. Without your aid, Houston would not have had this exhibition which proved exciting and stimulating to the community.

It was a great pleasure for us to install the items you lent because of their quality. We greatly appreciate the fact that you were without this part of your collection for such a length of time.

Again many thanks for your enthusiastic cooperation.

Sincerely yours,

*Bob Wilson*

Bob Wilson  
Co-Chairman  
Marin, Tobey, Graves exhibition

BW:ES



not to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS



Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

June 14, 1958

Mr. Don Fink  
88 rue Hippolyte Maindron  
Paris 18e, France

Dear Mr. Fink:

Now that I am back at home, I am reviewing my activities  
and purchases and making plans for the actual cataloging  
and exhibition.

At the rate of speed I traveled, I have forgotten a few de-  
tails. Among them, the shipping arrangements in connection  
with the four pictures I purchased from you.

In all other instances, the artists have arranged with some-  
one to bring the paintings or sculptures back by boat before  
the first of August. Was there some such arrangement made  
with you, and what was the decision? Won't you please let  
me know.

Furthermore, because the interest in the exhibition has al-  
ready started, I am eager to have all the photographs as soon  
as possible. I may be repeating myself, but if the arrange-  
ments were not made, would you please do so at your earliest  
opportunity - sending two prints each of the two larger  
paintings and please let me know about the shipping plans.

It was a great pleasure to meet you and Mrs. Fink, and I  
look forward to seeing you when you come through New York.

Sincerely yours,

RM/ek



nior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

got them in on the week-end - but the mails being  
what they are, I thought it better to get  
12 <sup>new</sup> <sup>1</sup> <sup>5</sup>  
this off at once.

not ~~the~~ <sup>these</sup> photographs will be <sup>marked</sup> ~~as~~ <sup>marked</sup> ~~the~~ <sup>the</sup>

Downtown gallery for a few days. <sup>Johnston</sup> <sup>with</sup> <sup>not</sup>  
 not leaf or leaf <sup>with</sup> <sup>two</sup>  
 would feel by good enough <sup>with</sup> <sup>two</sup>  
 of another - <sup>with</sup> <sup>two</sup>  
 - or left <sup>with</sup> <sup>two</sup>  
 have not <sup>with</sup> <sup>two</sup>  
 my <sup>with</sup> <sup>two</sup>

It was <sup>very</sup> nice to see you here - my congratulations,

ed below as always. I think wonderful job you do for  
have always

He has since, together  
American and, and  
[Hutchinson] - pushed out

Law, 1890, April 2

...the ... is ...  
... to ... in ...

no limitations were ever set on number of land

June 1, 1956.

Miss E.G. Halpert  
The Downtown Gallery  
New York City.

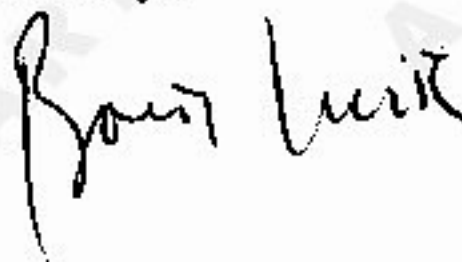
Dear Madam:

Mr. Daniel deKoven suggested  
that you would be interested in seeing  
some of my work, and he told me he had  
written you a letter of introduction to you.

I would very much welcome an  
opportunity to show my work to you, and  
I do hope you will find the time for an  
appointment in the near future. I would  
appreciate it if you could let me know  
when the appointment could be arranged.

I hope to hear from you soon.

Sincerely:



Boris Lurie  
320 E. 50 St.  
New York, N.Y.  
MU 8-9550 (PL 3-2614)



June 29, 1956

Mr. Garland Ellis  
Continental Life Building  
Fort Worth, Texas

Dear Mr. Ellis:

This is to acknowledge receipt of the two paintings. Frankly, I was rather surprised at your belated decision. However, unless you are happy with the pictures, it would be a mistake to keep them. Perhaps, you can find some substitution when you come in October.

It would be nice to see you.

Sincerely yours,

RM/ek

STANFORD UNIVERSITY  
STANFORD, CALIFORNIA

ART GALLERY AND MUSEUM

May 28, 1956

Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

The glass on the Stuart Davis painting arrived broken, but because of the late arrival there was no time to have it replaced.

The packers took special precautions in packing it for the return trip to you, and when you have the glass replaced you may bill us for it.

Our Painting Show was a great success, and the attendance broke all previous records.

Thank you for your help in making it so.

Cordially,

*Helen G. Cross*

Mrs. Robert Cross  
Associate Director

RC:hc

*There are scratches on the  
painting*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



2995 Maiden Lane, Altadena, California  
June 8, 1956.

Edith Gregor Halpert,  
Director of Downtown Gallery,  
32 East 51 Street,  
New York, N.Y.

Dear Madam,

May I ask if you will help me identify an old painting that has come into my possession and a small snapshot of which I am enclosing? If you have no further need for the photo, I will appreciate its return.

I believe this picture to be a provincial American colonial work, dating from the end of the 17th or first quarter of the 18th century. What do you think? Because of your American Folk Art Gallery, I thought you may have a clue.

The painting is on board, poplar, I think, about 24" x 30". The figures in the robe are light brown, collar and cuffs a tone of red, hair is brown. In the lower right corner there appears to be a signature. This is uncertain but with cleaning which I fear to attempt, possibly it could be deciphered. It is a short name of three or four letters, it seems, and the first letter appears to be a D in script which is quite clear. There is a blob that looks like a single preceding initial.

The painting and the frame as well appear to be quite ancient.

Any help on this would be appreciated.

Sincerely yours,

*Carlos M. Mishler*

Carlos M. Mishler

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*POC*

June 12, 1966

Mr. John G. Seidel  
729 N. Milwaukee Street  
Milwaukee, Wisconsin

Dear Mr. Seidel:

I am so sorry to have missed you when you called. As  
you were advised, I was abroad and have just returned.

When you are next in New York, I do hope you will come  
in to say hello.

Sincerely yours,

EGH/ek

*was in, will  
write you*  
JOHN G. SEIDEL  
*5/26*  
PRESIDENT  
BREBLER GALLERIES  
729 N. MILWAUKEE ST.  
MILWAUKEE

*1000-8 6/19*



May 29, 1956

Mr. Daniel deLeven  
CTI Inc.  
510 Madison Avenue  
New York, N. Y.

Dear Mr. deLeven:

Mrs. Halpert is now in Europe. When she returns,  
I shall refer your letter regarding Mr. Lurie to  
her.

Sincerely yours,

LA/ek

for publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY  
SAN ANTONIO 6, TEXAS

-2-


6. We have kept careful record of publicity, which has been excellent, and duplicate sets will be sent to you and to Zorach. We are even having a chamber music concert this next Thursday dedicated to Zorach.

7. One amusing incident. Our very best local architect, O'Neil Ford, is just completing a new building across the street from the Bank of the Southwest, and he has taken a group of our posters announcing the Zorach show and put them in the front windows facing the great empty spaces.

I cannot tell you how deeply we appreciate all that you have done to make this exhibition possible, and it is a real beauty. It is an honor to have it, and we hope that in some small measure Texas' has regained a bit of face.

Blanche joins me in sending all best regards.

Cordially,

  
John Palmer Leeper  
Director

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 8, 1956

Mr. Allen T. Schoener, Curator  
The Contemporary Arts Center  
Cincinnati Art Museum  
Cincinnati 5, Ohio

Dear Mr. Schoener:

With the help of a univex, we have completed our calculations and a bill was sent to Mr. Munster for the amount of \$225. A credit slip to the Contemporary Arts Center is enclosed. As soon as the transaction is completed, we shall send you our check for the amount.

Congratulations on a successful first season of the rental plan.

Sincerely yours,

EGH/ek  
Enc.

June 12, 1956

Mr. Bryan Robertson  
Whitechapel Art Gallery  
High Street  
London, E.1., England

Dear Mr. Robertson:

Your letter dated May 23rd followed me through Italy and France  
and finally reached me in New York a few days ago. Thank you  
for your courtesy in writing.

Frankly, I am rather confused by the contents. When I was at  
the gallery, your assistant gave me the following prices:

1.	INTERIOR - 1954	14 X 16"	45 Pounds
2.	PAYANE - 1954/5	16 X 20"	60 Pounds
3.	THE PIT - 1954/5	14 X 22"	70 Pounds
4.	VARIABLE ASPECT - 1967	12 X 24"	90 Pounds.

These were the prices quoted and, naturally, I assumed that they  
were the retail prices for any visitor who might have come in.  
As a matter of fact, with the permission of your assistant, I  
talked with Howard by phone suggesting that he arrange to reduce  
the price with you for American resale. Thus, I am somewhat a-  
stonished to find that the prices have gone up considerably. In  
New York, the custom is to ~~pay~~ half of the commission when a  
dealer buys from another dealer. All in all, I am completely  
confused.

After leaving London, I made a good many purchases in Rome, Flo-  
rence and Paris adding up to about fifty paintings and sculptures  
all of which are to be shown at the gallery in September with a  
large publicity campaign based on the quality of the pictures  
first and then on the idea of an American dealer going abroad to  
buy American art. Naturally, I should like to include Howard  
but cannot bring myself to the idea of paying ~~more~~ than the price  
quoted originally. For your information, the three pictures I  
am particularly interested in are Numbers 1, 2, and 4.

As I mentioned before, the exhibition will not be held until  
September and you may write to me at your convenience.

Sincerely yours,

ECM/ek  
cc. Mr. Charles Howard



not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 22, 1956

June 22, 1956

Mr. J. H. Richardson, Director  
The Detroit Institute of Arts  
Detroit 2, Michigan

Dear Mr. Richardson:

Mr. Carver S. Barry

4716 Everett Blvd.  
Chicago 18, Illinois

Dear Mr. Barry:

Under our present arrangement, we add new artists to our  
roster. From time to time we organize a group exhibition  
of paintings and sculptures from one locale and have al-  
ready had an exhibition covering the Chicago territory.  
Therefore, I would suggest that you communicate with one  
of the other many galleries in New York City.  
Sincerely yours,  
[Signature]

Do let me know.

ZCH/ak

ZCH/ak

June 18, 1956

Mr. Lawrence Fleischman  
19480 Burlington Drive  
Detroit, Michigan

Dear Larry

The shipment of paintings was returned late last week. I notice, two pictures did not arrive; namely, "Sunday" by Arthur G. Dove, #32/02, on your consignment list and "Symphony No. 2" by Bernard Karfied, #35, on the same list, both oil paintings.

Otherwise the shipment was returned in good condition.

May we hear from you soon on this matter.

What is new with you and Barbara these days - outside of your journeys with the Fleischman Collection.

Hoping you both have a fine Summer.

Sincerely yours

John Marin, Jr.

Not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 25, 1969

Dr. Dorothy Gregg  
Director of Research  
Hasty Associates, Inc.  
270 Park Avenue  
New York 17, N. Y.

Dear Dr. Gregg:

Just as a courtesy, I thought I would answer your letter.

Since I am past 42 and I am very happy in my current  
situation, my name may be removed from your list of pos-  
sibilities.

Thank you for writing.

Sincerely yours,

RMM/ek

MRS. DAVID S. DANN  
1215 WEST 87TH STREET  
KANSAS CITY, MISSOURI

Dear Mrs. Halpert

I have on  
hand your announcement  
of Gallery purchases. Could  
you price for me

Main Nassau St  
Dickinson Environments of N. Y.  
Sheeler On a Shaker Theme  
" Maine Coast

Spencer East River Drive  
Shahn Near North Field Towers  
Zerbe Gouache - Symposium  
Lukow Street Musician

I'd like a small gouache,  
water color, or oil (I'm  
hopeful) by any of your



# THE CONTEMPORARIES

## GALLERY OF SCULPTURE AND GRAPHIC ART

992 MADISON AVENUE AT 77th STREET, NEW YORK 21, N. Y., TRAFALGAR 9-1980

MARGRET LOWENGRUND, DIRECTOR

June 13, 1956

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York, N.Y.

Dear Edith,

It has taken some time to give an account of the Shahn prints, mainly because we were changing accountants, taking inventory and incorporating, all at once!

Now I can report according to our records we hold the two prints "Where There's a Book" and "Calabanes". If you wish them returned we will be glad to send them any time. The others were paid for some time back, unless there has been an error.

The enclosed check is for a Stuart Davis, sold recently.

Hope you had a successful trip and all is well.

Sincerely,

*Margaret*  
Margaret Lowengrund

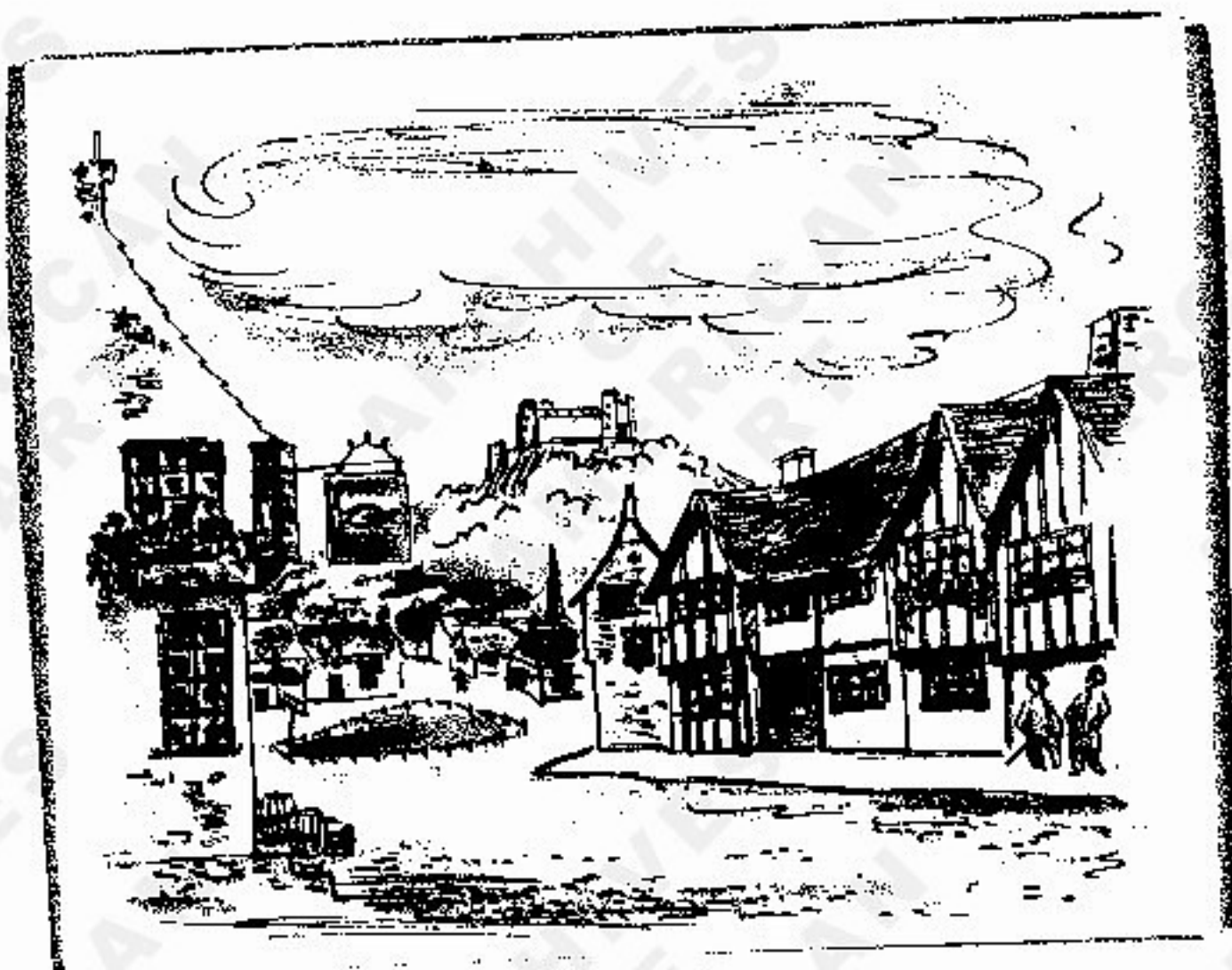
prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,  
selections are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

FROM THE REGISTRAR'S OFFICE		DATE <u>5/25/56</u>
We have received <u>✓</u>		We have sent _____ your shipment
Via <u>Railway Express</u>		Receipt No. <u>8720-609</u>
ITEM	CONDITION	
"Winter Cottonwoods East IV" - O'Keeffe (shipped by Budworth)	good	
THE DENVER ART MUSEUM • W. 14 AVE. & ACOMA ST. • DENVER 4, COLO.		



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

AUDIO-VISUAL CENTER  
COLLENDALE AT LANCASTER

June 11, 1956

Mr. L. Allen  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mr. Allen:

Thank you very much for your letter of June 4th, and for referring my letter to Mrs. Halpert.

I am eagerly awaiting her reply, which I hope is favourable.

Sincerely yours,

*Kantilal Rathod*

Kantilal Rathod

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



CATHARINE G. RAWSON · INTERIORS

920 NORTH MICHIGAN AVENUE · CHICAGO 11 · SUPERIOR 7-2134

MEMBER AMERICAN INSTITUTE OF DECORATORS

June 1, 1956

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert:

Miss Rawson wants to thank you very much for  
sending the painting on approval. The clients  
do not like it however and are returning it  
express prepaid.

Yours very truly,

*Catharine G. Rawson*  
per: C.B.

CATHARINE G. RAWSON

CGR/eb

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries  
June 19, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I have a clamorous letter from England as the Arts Council wishes to get its catalogue laid out "in the next two weeks." They ask particularly as to whether the Metropolitan's paintings will be available. This means, of course, contact with Georgia O'Keeffe. You spoke of "her secretary in New York" and Georgia's return about the fifteenth. Is she bac,? Where is she now, and can you get through to her via this secretary? If you can, would you please ask that she give us permission, and I should be grateful for a wire if and when you have it.

Ever yours,



Frederick S. Wight  
Director of the Art Galleries

FSW/dp



The American Academy of Arts and Letters



633 WEST 155 STREET · NEW YORK 32, N.Y.

June 5, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

ANGER by Ben Shahn, which you  
were kind enough to lend us for our current  
exhibition will be returned to you by Thorn's  
Express on Wednesday, June 27.

Very sincerely yours,

*Felicia Geffen*

Felicia Geffen  
Assistant to the President

for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 25, 1956

Mrs. Eero Saarinen  
Eero Saarinen and Associates  
Bloomfield Hills, Michigan

Dear Aline:

Forgive me for delaying my reply but I know that you are hopping through the country and, as a matter of fact, the world at large so the delay is of no consequence.

You probably know too, that I have been abroad originally planning to spend about ten days and ending up with a three week stay, as a result of a spontaneous combustion on my part.

After seeing what was being done by the young Italians in Rome and subsequently in Florence; then the French in Paris, I got quite hysterical by paintings and sculpture produced by Americans who are there. The result will appear in an exhibition from September 5th to the 20th in the gallery - comprising the 52 paintings and sculptures I purchased. I hope that you will be in New York to see my impression of the current developments abroad.

In so far as the Davis painting is concerned, there is no reason whatsoever to be disturbed. If the picture does not suit you in your own environment, I am sure that even if Stuart is disappointed, he will agree with me that it would be a big mistake.

I hope you have a very pleasant summer. My best to Eero.

Sincerely yours,

ESR/ck



#### CREDIT AND REPRODUCTION RIGHTS:

- Title and ownership will be listed on all printed matter as indicated above unless otherwise specified below:
- Has this material been photographed? If so, May we obtain \_\_\_\_\_ copies? If not, it is understood that this material may be photographed. It is also understood that this material may be reproduced in A F A publications and for publicity purposes connected with this exhibition unless otherwise specified below. If you do not own reproduction rights, please indicate below from whom they may be obtained.

**REFRAMING:** Material to be circulated must be properly framed for circulation in such a manner as to insure its safety. If A F A, after inspection, considers it necessary to reframe or remat your loan(s), you will be billed for costs involved, which will be kept to a minimum.

Signed: (Lender's Name) \_\_\_\_\_

Signed: (For A F A) \_\_\_\_\_

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 22, 1956

Mr. George Knopp  
Knopp Hunter Galleries  
28 Hurra Alley  
Santa Fe, New Mexico

Dear Mr. Knopp:

I am sorry about the delay in replying but I was in Europe  
and have just returned.

Although the period referred to is not desirable at the moment  
among collectors, I could be more positive if you  
would send me a photograph of the Davis painting referred  
to.

Sincerely yours,

RM/ek



June 20, 1956

Government Printing Office  
Washington 25  
D. C.

Gentlemen:

Will you kindly send a copy of the Congressional  
Record of June 14th, Vol 102 - Pages 9377 to  
9383. If there is any charge will you kindly  
send bill.

Thank you

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith Halpert

-3-

June 14, 1956

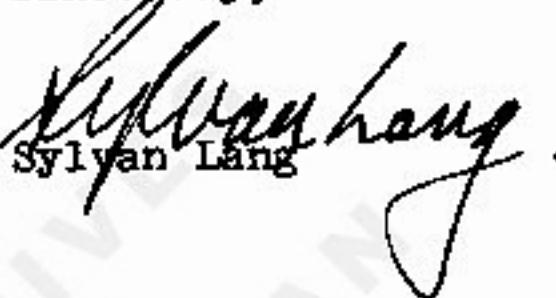
Now as to the disposition of the sculptures, I assume that the people at the Houston art museum would very much like to have same placed on their building or on some structure erected on their grounds on which they could be placed. If they are not to be placed in Houston, then please give consideration to the following alternatives:

(a) That Mr. Franzheim, who was the architect of the Houston building, is also the architect of a 20-story building which is being erected in San Antonio by the National Bank of Commerce. Said bank has a conservative group of directors, but at least one of them, my good friend Tom Slick (the immensely wealthy oil man), is interested in modern art, and it is possible that the directors might welcome the opportunity of putting this sculpture on the facade of their new building.

(b) If for any reason this is not feasible, then I am sure that the Trustees of the McNay Institute would welcome the opportunity to erect some character of column or other structure on their grounds which would serve as a background for this wonderful sculpture. San Antonio is, of course, the oldest city in Texas; it has a background which would make this sculpture ideal for this city. If you consider the Aztec motif in the sculptures and "Texas Under Six Flags" (I am sure you know the Alamo is here), the sculptures are really more adapted to San Antonio, because of its historical background, than any other spot in Texas.

Thanking you for sending us a check for attached advancements, and also a check for our fee sometime in the next month or so, I am with best regards,

Sincerely,

  
Sylvan Lang

17  
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained to a person who died 50 years after the date of sale.



June 18, 1946

Miss Lois Bingham  
Exhibitions Division  
U. S. Information Agency  
1784 New York Avenue, NW  
Washington, D. C.

Dear Miss Bingham:

Mr. Wight requested that we send you four photographs  
of Marin paintings in addition to the two that he is  
mailing to you directly.

Fortunately, we located Numbers 31 and 47 but the  
others are not available at the moment. However,  
there is a negative of "Machine, Maine" and a print  
can be sent to you in several days. There is no  
negative of "London Omnibus", and we have asked our  
photographer to attend to it. This will take about  
a week, and I hope the delay will not inconvenience  
you.

Sincerely yours,

EGH/ek  
Enc.

cc/ Mr. Frederick S. Wight  
Director of the Art Galleries

Robert Carlen

Art Dealer

323 South Sixteenth Street

Philadelphia 2, Pa.

Restoration . . . Framing

Dear Edith:

6-6-56

Are you interested in a  
rare butcher's sign. It is  
iron made up of a saw - knife  
sharpener & a small bull on top.

Price to you is \$175 -

Stan  
Bol



for to publishing information regarding sales transactions.  
searches are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 25, 1944

Mr. C. M. Haffner  
235 W. Greenwich Street  
Reading, Pa.

Dear Mr. Haffner:

Although Mrs. Halpert is in Europe, I am sure she  
would be delighted to see the two fractures. Will  
you kindly send them at your convenience?

Sincerely yours,

LA/ek



# San Francisco Chronicle

KRON-TV  
CHANNEL 4

May 25, 1956

Dear Mr. Marin -

Many thanks for your kindness in providing the notes on the Dove slides. Now I can use them and know what they are.

Best to Mrs. Halpert -

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 25, 1956

Mr. Lee S. Guthman  
2820 South Dearborn Street  
Chicago 16, Illinois

Dear Lee:

Your letter and my new scent arrived almost simultaneously.  
Now you will have to visit me in Newtown to get a whiff of  
it.

I, too, was in Europe and came home with the same souvenir  
you brought. It was a nuisance but I am perfectly healthy  
again.

In addition to the smocks, I acquired 52 paintings and  
sculptures by American artists working in Rome, Florence  
and Paris. What was planned as a dull, restful trip, turn-  
ed out to be the most exciting event in my life. I was in  
a state of hysteria practically every day as I saw the work  
of these really remarkable artists. Maybe I approached art  
with a chauvinistic eye, but I am thoroughly convinced that  
in this generation the Americans can beat the Europeans  
hollow. The exhibition of the 52 works of art will open on  
September 5th and will show the world what's what.

Except for a currently planned jaunt to Vermont and Maine,  
starting on the 13th of July and ending the 23rd, I expect  
to be in Newtown, Connecticut - Eden Hill Road. The tele-  
phone number is Garden 6-4558. I am closing the gallery  
on the 20th and that will be my address until September 4th.  
I certainly expect you to pay me a visit in my early American  
environment. You don't have to bring your powdered wig and  
waistcoat but bathing trunks would be useful in the pond.  
Please come as it would be wonderful to see you.

Fondly,

EGH/ek

fine artists for the price of \$100-\$200. Is this at all possible? I don't like abstract art - themes of people and still life.

What financial terms do you have, as I'd like to pay out my purchase, and I know the larger galleries do this to encourage collectors.

Sincerely  
Gertrude N. Hann



June 8, 1948

Mrs. George Donahue  
154 Buffalo Avenue  
Niagara Falls, New York

Dear Pauline

It was nice to find your letter awaiting me when I returned - incidentally, a week later than I had expected. The news was very exciting and I can well realize how you feel about the prospect of seeing your work as a unit. Good luck. When a catalogue is published, would you send me a copy? I am sure that you will make a good selection and I would be interested in getting all the details of the response, etc. Yes, I did read the Fekkes book many years ago and still have the copy in Newtown. I, too, found it very fascinating.

Since I have been in Connecticut, I have lost my contacts with Maine. However, I would suggest that you write to any of the museums in the state, as the directors would be familiar with the local artists and their summer plans. I am listing a few of these institutions for you below. If you have never spent any considerable time in Maine, I am sure you will enjoy it tremendously.

My best to George. Have fun.

Affectionately,

RCM/ak

Mr. Wendell S. Hadlock, Director  
Wm. A. Farnsworth Art Museum  
Rockland, Maine

Mr. Henry Strater, Director  
Ogunquit Museum  
Ogunquit, Maine

Mr. Vincent C. Hartigan, Director  
University of Maine - Art Department  
Orono, Maine



MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY  
SAN ANTONIO 9, TEXAS

14 June 1956

Dear Mr. Zorach:

This is entirely an exploratory letter, prompted completely by personal interest and curiosity, and by no means represents an official conversation.

I am very eager to see the magnificent reliefs done for the Bank of the Southwest remain in Texas, and I wonder if you have given any thought as to whether and how that might be accomplished.

One thing has occurred to me, and that concerns Trinity University in San Antonio. It is a growing school, with a superb and extensive modern plant designed by O'Neil Ford, one of the Southwest's leading architects. Indeed, the campus was described by Aline Saarinen on a recent visit to Texas as the outstanding example of contemporary architecture.\* Edith Halpert has seen the plant and can describe it first-hand.

(A propos O'Neil Ford, he has just finished the offices for the Royal Dutch Airlines in Houston, facing the Bank of the Southwest, and he lined the glass windows of his building with our posters announcing the Zorach exhibition in San Antonio.)

The university is situated on a bluff, commanding a view of the entire city. A number of the buildings have simple, undecorated brick flanks on which the Houston reliefs could be magnificently installed, and seen to the greatest possible advantage. The locations designed for them originally would be no means be equally effective.

I have discussed this only with Mr. Ford, who is very enthusiastic, and both he and I would do everything possible to encourage the installation of the reliefs. What kind of financial arrangements do you feel should be made, and would you be willingly for Mr. Ford and for me to undertake certain further conversations?

Not only would this be a most refined poetic justice, but it would be the greatest addition to the artistic resources of San Antonio, and therefore I feel confident it might be accomplished.

Cordially,

cc: Mrs. Edith Gregor Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 22, 1958

Miss Priscilla Hartley, Ass't. Curator  
Museum of Art of Ogunquit  
Ogunquit, Maine

Dear Miss Hartley:

I have just returned from Europe and found your card.

Since I am so involved with work held up during the period I was away, I cannot refer to actual records but can make a guess. I believe the birthdate was 1884 and he died in 1939.

I am sure that you can find this information in any reference book on American artists.

Sincerely yours,

ECM/ek

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 20, 1954

Miss Johanna Osborne  
Marshall Field & Co.  
111 N. State Street  
Chicago 90, Illinois

Dear Miss Osborne:

Thank you for your order #P 58271. Shipment will be made in two lots with the first going out today and the balance on Monday.

In each instance, the 58 vanes of a pattern were completed in their present form and since we do not plan to increase the size of the limited edition, it would not be feasible to order the Angels without the rods. Therefore, I would suggest that you have the bars removed by New Metal Craft located at 512 N. Wells Street, Chicago, Illinois, who is better equipped than anyone in New York to attend to this work.

I hope you have great success with these. Incidentally, while the gallery will be officially closed during the months of July and August, all mail addressed here will be forwarded and all orders filled promptly, as a skeleton staff remains.

Sincerely yours,

EGM/ek



June 8, 1954

Miss Emma Saks  
The American Federation of Arts  
1005 Fifth Avenue  
New York 25, N. Y.

Dear Miss Saks:

Much as we would like to cooperate with you, the Stuart Davis had been promised previously to the Walker Art Center and therefore would not be available for the circulating exhibition.

In regards to the Max Weber painting, I would suggest that you write to him directly at 11 Bartley Road, Great Neck, New York, as his watercolor was sent to the Whitney by him and not through the gallery.

Sincerely yours,

ESM/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 22, 1954

Mr. E. P. Richardson, Director  
The Detroit Institute of Arts  
Detroit 2, Michigan

Dear Mr. Richardson:

I was very pleased with your response to my little contribution. It is too bad the dealers are not as rich as the collectors, as I would love to support your project, in a very big way. I am still in a quandary about sending out the collection of letters to Detroit as every once in a while I get the crazy notion that I should - like many others today - write the gallery memoirs, in which case the letters will be very valuable to me. Meanwhile, I made sure that all the material was listed in my will for the Archives. It occurred to me recently, that microfilm could be made and the letters returned. Furthermore, while Mr. Cowdrey is in New York he might be interested in seeing our permanent records which cannot be removed from the gallery. These comprise almost a complete collection of clippings on each artist and a photographic album as well.

Do let me know.

Sincerely yours,

RCH/cz



DON FINK  
38 Rue Wagram to Mondrian  
Paris 14 —

Dear Mrs Edith Helpert,

Enclosed please find one copy  
of each of the paintings you purchased  
from me. I shall try to get  
the paintings delivered to you in N.Y.  
as soon as possible.

Thank you for your interest  
in my work.

Sincerely  
Don Fink.

MARY WASHINGTON COLLEGE  
of the UNIVERSITY of VIRGINIA  
FREDERICKSBURG, VIRGINIA

June 16, 1956

Miss Edith Halpert, Director  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert :

You were kind to write me in regard to the Ben Shahn . We should feel most privileged to have in our show the painting we saw at your gallery .

However if he should send you during the summer something which is in our price range of \$1000.00 I would prefer to substitute it for the higher priced painting so that there would be a chance that the college might purchase it .

If you have anything representative of Max Weber, Kuniyoshi and Marin that is priced below \$1000.00 , I would like very much to have them also in the exhibition .

I am most grateful for your help .

Sincerely ,



Julien Binford

JB:eb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions.  
Insurance is a reasonable fee for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mr. Sylvan Lang

-2-

June 10, 1956

University in San Antonio.

- G. Nelson Rockefeller has expressed an interest, using the group  
on the new Time, Life and Fortune Building.

For the moment, I am letting Bernach wall over all these prospects to-  
gether with a great many other requests from museums interested in  
displaying the group. As for me, I would naturally prefer Texas and,  
particularly, San Antonio.

Meanwhile, do let me know whether you want the check at once or  
whether you are willing to wait a few more days until I receive  
Bernach's "contribution". I would prefer the latter as a matter of  
policy but shall do anything you say.

Sincerely yours,

RCS/ek

June 14, 1946

Mr. Jacob Schulman  
29 East Boulevard  
Glenroverville, New York

Dear Mr. Schulman:

In referring to our records, I find that your purchases were made so recently, that it would seem illogical to give you higher valuations. Why don't you add 10% to the figures on all but Shahn's "Concentration Camp", which even in this short time can be boosted to \$900. Next year, I can give you a complete revaluation. Incidentally, remember to add 20% on your insurance figures because the settlements are always made on a 80% basis.

It was nice seeing you, and I hope that you will be here again before the gallery closes for the summer - on June 30th.

Sincerely yours,

RM/ek

view to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Agnes Scott College  
Decatur, Georgia  
May 30, 1956

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, New York

Dear Mrs. Halpert:

In speaking with Dr. Reginald Poland of the Atlanta Art Association, and with Mr. Ferdinand Warren, Professor of Art at Agnes Scott College, I was told that recently a piece of sculpture "Bird and Cat" by William Zorach was available for sale at approximately two hundred and fifty dollars.

I would like to know if this piece is available at this time since the Senior Class of 1956 at Agnes Scott College is interested in purchasing a piece by William Zorach for the permanent art collection. If this particular piece is unavailable, do you know of anything else by him which we could purchase for approximately three hundred (\$300) to three hundred fifty dollars (\$350)?

If at all possible I would appreciate it if you could send me any available information on this piece.



not to publishing information regarding sales transactions.  
searches are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

[1956]

May 28th

Dear Edith -

Welcome Home! Hope your  
trip was happy and your  
interests in good order.

Just had to tell you of  
something quite surprising  
in Niagara Falls. A local  
group, well organized, by a  
former Art Student of U.D.  
decided there were some  
local painters, 7 in all  
who women, never to seen  
unless outside pressure was  
used. They have a few big  
rooms to show in of the  
local schools, wonderful  
publicity arranged, including  
radio interviews with painters  
(that's out) brochures, prints, paper



PHILADELPHIA  
ART ALLIANCE



251 SOUTH EIGHTEENTH - PHILADELPHIA 3

June 13, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We know you will be pleased to be told that the exhibition, "Art and the Circus," seemed to be a success from every standpoint. All the critics spoke not merely favorably of it, but in very high complimentary terms. The sales were not remarkable, but yet above average.

The Federal Storage van will deliver to you the works which you lent us, as listed below, on Wednesday, June 20th:

STRONG WOMAN AND CHILD by Yasuo Kuniyoshi  
CIRCUS CLOWN by John Marin  
CIRCUS SCENE by Bernard Karfiol  
CARNIVAL by Arthur G. Dove  
HARLEQUINADE by Ben Shahn  
✓ MERRY-GO-ROUND MUSIC BOX  
IN VAUDEVILLE by Charles Demuth  
CIRCUS RIDER by Marc Chagall

✓ The two wood CIRCUS FIGURES will be delivered to the Manhattan Storage and Warehouse Company, and Mr. John Lear will personally deliver to you the Nadelman CIRCUS GIRL.

We sincerely appreciate your contribution and thank you for your part in making this exhibition unusually successful.

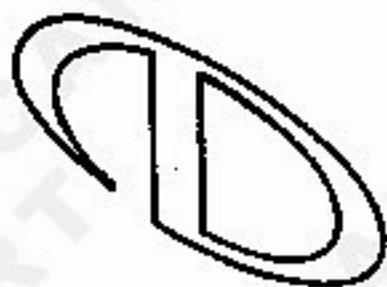
Sincerely,

Henry C. Pitz  
Vice-President in Charge of Art

Laurence H. Eldredge  
President  
Henry C. Pitz  
Vice-President  
Edward Starr, Jr.  
Financial Vice-President  
James P. Magill  
Treasurer  
James Kirk Merrick  
Secretary  
Dorothy Kohl  
Executive Director

HCP/hg

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



## CONTEMPORARY PAINTINGS

HOTEL DENNIS  
MICHIGAN AVE. AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-8111-6-1712

June 25, 1966

Dear Edith:

Due to unforeseen circumstances, I was unable to get into New York last Thursday. I definitely will be in Friday, June 29th. I will call you when I get in the city.

Things have been very busy here. Looking forward to seeing you.

Sincerely,

*Terry*

TD:rk

Miss Edith Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

Directors

MRS. ARTHUR DENTENASS  
MRS. DANIEL DAVIDSON

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



AMERICAN ACADEMY IN ROME

VIA ANGELO MARINA 6  
ROME

CABLE ADDRESS

AMACADROME

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

yourself engaged has, quite recently, and without need as  
Dear Mrs. Walcott: I have been trying hard to think of additional  
information about the Academy for the release, but  
have you rather dry things with actual value  
quite frankly, our artistic history is not very distinguished as you  
must know. The old days we had such figures

In case the letter reaches you, please let me know if they  
at Florence did not reach you, please let me know if they  
reached you sending you a second letter. The  
Academy which might be interested in the release.  
As I said in my first letter, I would prefer  
to have you send out the release, since by no  
means all paintings have been in hand, and will take  
long an air mail to the gallery as well as being an  
inconvenience to the Academy.

I have been trying hard to think of additional  
information about the Academy for the release, but  
have you rather dry things with actual value  
quite frankly, our artistic history is not very distinguished as you  
must know. The old days we had such figures



June 19, 1956

Mr. Albert Christ-Janer, Director  
Pennsylvania State University  
University Park, Pa.

Dear Albert:

The weary traveler has finally returned all hot-up with a new enthusiasm. You will be amused to learn that during the three weeks in Europe, chiefly in Italy and Paris, I purchased 58 paintings and sculptures by American artists - contemporary. A show will be held in September and I am all agog with anticipation.

What I am writing to you about specifically is for a suggestion, realizing that you always know the answers. Everytime I go down into the vault and see my personal collection, I develop a sense of guilt, seeing so many good works of art (from my point of view) serving no function whatsoever. While I am not prepared at this time to give the collection and have actually willed all of it to my Foundation to be distributed subsequently, I should like the works of art serve a purpose.

If the Pennsylvania State University has no purchase funds; if it has available space; and if you think the collection or part of it would be valuable to the students; would you care to make a selection on a loan arrangement for two or three years? Should your reply be in the negative, can you suggest any other university that has no purchase funds, etc., that would be interested. The artists involved in addition to those listed below are: Berlin, Fredenthal, Guglielmi, Lawrence, Lea, Levi, Levine, Morris, Siperin, Tam, Zerbo, as well as the younger generation including: Clear, Johnson, Katman, Kinsgtein, Knipschild, Meigs, Oscar Preusser, Reiss, and others who are not represented by this gallery including: Feininger, Laurent, Graves, Fassin, Keimbach, etc., etc. The collection would be shown as anonymous. Any thoughts you have in the matter would be gratefully received.

Now that I have my psychiatric therapy completed, how are you and Virginia faring under the Eisenhower wing? Is your house completed, and when can I induce you guys to visit me in Newtown? Do write me soon as I am making my traveling plans for the summer, and I am closing the gallery on the 29th of this month. And so, cheerio.

As ever,

EGM/ck

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MOVING  
LOCAL & LONG DISTANCE  
PACKING & SHIPPING  
STORAGE



# IREDALE

STORAGE & MOVING CO.

FIRST IN QUALITY AND SERVICE

AGENT FOR

OVER 630 ALLIED MEMBER AGENTS • AMERICA'S MOST EXTENSIVE AND FINEST LONG DISTANCE MOVING SERVICE

ADDRESS FOR REPLY:

579 N. Oakwood Ave.,  
Lake Forest, Ill.  
June 18, 1956

CHARLES W. CONGERAN  
PRESIDENT  
WILLIAM A. FORAN  
VICE-PRESIDENT  
RAYMOND H. IREDALE  
VICE-PRESIDENT  
GEORGE S. THURLOW  
SECRETARY-TREASURER  
IVAN D. WENDELL  
MANAGER-EVANSTON  
ELMER D. BUNTON  
MANAGER-WINNETKA  
HERBERT S. EVANS  
MANAGER-HIGHLAND PARK  
JAMES G. PHILIP  
MANAGER-LAKE FOREST

Downtown Galleries  
32 E. 5th., St.,  
New York 22, N. Y.


Gentlemen:

We are enclosing original Railway Express Receipt covering a shipment forwarded to you June 15th.

Our instructions came from Mr. Donald R. McLennan, Jr. Lake Forest, Ill. These goods have been carefully packed by us and accepted by the Railway Express Agency, in good condition. Any damages noted when these goods are unpacked should be reported to your local Express Agent, at once.

We trust the above shipment arrives promptly and in good order.

Very truly yours,

  
James G. Philip, Manager  
IREDALE STORAGE AND MOVING, CO.

encl-1

SIX CONVENIENT WAREHOUSES

EVANSTON  
1732 BENSON AVE.  
MAIN OFFICE

WINNETKA  
580 GREEN BAY ROAD

HUBBARD WOODS  
211 LINDEN AVENUE

HIGHLAND PARK  
274 CENTRAL AVE.

LAKE FOREST  
579 N. OAKWOOD AVE.  
AND 775 BANK LANE

TELEPHONES: AMBASSADOR 2-2424 UNIVERSITY 4-8300 WILMETTE 1832 WINNETKA 6-1832 HIGHLAND PARK 2-0181 LAKE FOREST 3200

rior to publishing information regarding sales transactions, escriptions are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 25, 1964

Mr. Russell F. Neale  
Hastings House Publishers, Inc.  
41 East 50th Street  
New York 22, N. Y.

Dear Mr. Neale:

We shall be very glad to cooperate with you by giving you permission for the use of the color plates of the John Marin painting, **SUNSET**.

The credit should read as follows:

Collection Mrs. Edith Greger Halpert  
Courtesy of The Downtown Gallery.

Sincerely yours,

RCH/cb

cc Mr. Nathaniel Ponsette-Barb



prior to publishing information regarding sales transactions.  
creators are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

(Sounds nice) —

Love from  
Paula

You would get a kick out  
of this - Have about 6 big  
nudes, really the best, all  
ages, but after much  
pondering the series  
there are students attending  
that school better not!  
Think a few dirty words  
on the floor would be a  
nice touch —

THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

June 22, 1956

Dear Edith -

Delighted to hear you  
are back from Europe -  
and I hope somewhat  
rested. A friend sent me  
the clipping about your  
purchases - and proposed  
show. Sounds like business  
is never completely  
forgotten.

All is quiet here  
in Buffalo as we settle  
in for the summer -  
galleries are all rehearsing  
including a rather  
exciting collection of  
our recent moderns.  
The masterpieces room  
is closed to the public  
as they are this sign we  
are considering. Good



not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 13, 1956

Mr. Benjamin Felsten, Director  
Store Control and Research  
Food Fair Stores, Inc.  
2200 East Allegheny Avenue  
Philadelphia 24, Pa.

Dear Mr. Felsten:

When I returned from abroad, I found your letter.

It would be best, I believe, if you would drop in some time during your visit to New York to see what we have available and what may be appropriate for your purposes. The gallery is closed during the months of July and August, but perhaps you can drop in before then. It will be nice to see you again.

Sincerely yours,

EMR/ek

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 14, 1966

Sir Jacob Epstein  
18 Hyde Park Gate  
Kensington S.W. 7  
London, England

Dear Sir Jacob:

We finally returned and I find it rather difficult to adjust myself to the American tempo.

In reviewing my stay abroad, I recall with a special pleasure our visit at your home. I am delighted that I shall have four examples of your work.

Incidentally, I did not discuss with you the shipping arrangements. Can you advise me how you had planned to send the sculpture to me and what, if any, action I have to take in this connection. I shall be most grateful to you.

Again, many thanks for your courtesies and my best regards to your charming lady.

Sincerely yours,

BMH/ek



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information is living. It can be assumed that this information is living after the date of sale.

It has been taken care of  
There is no place for my signature

COMMUNICATION TECHNIQUES FOR INDUSTRY



510 MADISON AVE NEW YORK PL 1-1468

May 25 1956

Dear Mrs. Halpert,

As you probably know, my business brings me in contact with a large variety of talents.

There is one in particular I have recently seen which strikes me as being of unusual value to you, to the degree that I think he merits a personal meeting with you. So that I am suggesting that he phone you for an appointment.

His name is Boris Iurie and he will mention my name.

Best regards.

Daniel deKoven

A handwritten signature in cursive script, appearing to read 'Daniel deKoven'.

Mrs. Edith Halpert  
The Downtown Gallery  
New York City

Visual  
and Graphic  
Material  
for  
Internal &  
External use  
relating to:

GENERAL  
MANAGEMENT

EMPLOYEE  
RELATIONS

COMMUNITY  
PROJECTS

TECHNICAL  
and  
PROMOTIONAL  
LITERATURE

INDUSTRIAL  
EXHIBITS

or to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by be published 60 years after the date of sale.



# BROOKS MEMORIAL ART GALLERY

OVERTON PARK  
MEMPHIS, TENN.

June 15, 1956

Mrs. Edith Gregor Halpert, Dir.,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

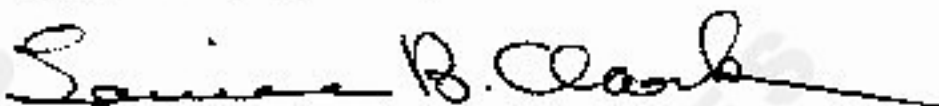
Dear Mrs. Halpert:

I fear our ambition does not keep in step with  
out pocket-book, as the ART TODAY committee ask-  
ed that all four paintings be returned and it  
would try again.

We are most grateful to you for sending the  
Tobey "Yellow Fall" to us on approval and later  
on I hope you will send us a photograph of the  
Zerbe so I can submit it to the committee. It  
is difficult to get people together at this  
time of the year in Memphis, and it may be fall  
before we can again meet.

The painting will be forwarded to Berkely next  
week for delivery to your gallery.

Sincerely yours,



Mrs. Louise B. Clark  
Director

LBC/ag

blanking information regarding sales transactions,  
are responsible for obtaining written permission  
artist and purchaser involved. If it cannot be  
after a reasonable search whether an artist or  
is living, it can be assumed that the information  
dated 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY

Katherine Coffay, Director  
Mildred Baker, Associate Director



May  
29  
1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We are making tentative plans for returning works which were borrowed for our exhibition, "Abstract Art From 1910 to Today". I have scheduled your loan to be returned by us on Tuesday, June 19. If this day is not convenient for you will you kindly let us know so we may make other plans.

Very truly yours

Chester H. Newkirk  
Registrar

it



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 14, 1956

Mrs. J. Cheever Cowdin  
770 Park Avenue  
New York, N. Y.

Dear Mrs. Cowdin:

When I returned from my trip abroad, I found a note to the effect that you had called at the gallery. Naturally, I am very sorry to have missed you as I recall with pleasure your visits.

The gallery closes for the summer on June 20th. Perhaps, you can drop in before. If not, the reopening date is on September 5th.

Sincerely yours,

RCH/ek

POW

June 22, 1956

Miss Paula R. Klester  
Curator of the Arizona State College Collection  
of American Art  
Tempe, Arizona

Dear Miss Klester:

Please accept my belated thanks for your kindness in sending a copy of the Arizona State College Catalogue. This is very impressive, and I am delighted to have it in our collection. I am also happy that a good many of our artists are represented in this excellent collection.

Sincerely yours,

RCM/ek



for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 25, 1936

Mrs. Louise B. Clark, Director  
Brooks Memorial Art Gallery  
Overton Park  
Memphis, Tennessee

Dear Mrs. Clark:

Berkeley Express picked up the Tobey painting  
"Yellow Fall" for shipment to you.

The Zerbe "Symposium" is now hanging in our  
current exhibition, which Mrs. Halpert arranged  
before going to Europe for a few weeks. We  
expect her back at the gallery early next week  
at which time she will communicate with you.

Sincerely yours

May 31, 1966

Mr. Jack Lawrence  
100 West 11th Street  
New York, N. Y.

Dear Mr. Lawrence:

Will you kindly telephone me to let me know when we can deliver the O'Keeffe painting. I have been trying to reach you for several days.

Sincerely yours,

LA/eh



# KNOPP-HUNTER GALLERIES

22 BURNED ALLEY  
SANTA FE, NEW MEXICO

June 9, 1956

Downtown Galleries  
32 E. 51st St.,  
New York City

Gentlemen:

I have an early Stuart Davis watercolor I wish to sell.  
Dated 1917, small, and very choice. Would you have a client  
who might like it?

I must have \$350.00 net for the painting.

If interested, I will submit a photo, or if you feel fairly  
certain of placing it I might consider shipping it to you on  
a 30 day memo.

Very truly yours,

Knopp-Hunter Galleries

George Knopp

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 28, 1954

Dr. Robert E. Schneider  
Galleria Schneider  
Rampa Miganelli, 10  
Rome, Italy

Dear Dr. Schneider:

Well, I finally dove through all the correspondence which awaited me.

Simultaneously with the receipt of your letter I found one from Laura Ziegler and another from Von Schmidt, both regretting that I did not make contacts with them. Had they seen me hot-footing it North, South East and West and mostly up flights and flights of stairs, they could understand, as I explained in my reply, how happy I was to find several artists represented in a gallery. In any event, I answered Von Schmidt accepting his suggestion that he send some additional watercolors to me with the idea that he pay you 10% commission if I make any purchase. In the case of sculpture, it is a much more difficult problem and frankly, I was not completely sold on the "Umbrella". In looking through the catalogue, I seem to prefer several others but unless I see them in actuality, I think it is wiser to pass these up at present particularly since I have so much sculpture in the show.

I was amused, but not unkindly, with your story of the canine. Indeed, a smile for the customer is a very vital asset in our business, even if it hurts more than a toothache. Having survived for thirty years, I can speak with deep feeling. Needless to say, I am completely overwhelmed in every direction but particularly with that of Laurence Roberts. He is really a doll to make life so simple for me. I can't wait until the objects arrive, as they can't be as good as I remember. By the time I went through Florence and Paris, I realized that even both floors of the gallery would not be sufficient, and I am thinking about special installation.

I have already alerted the press but the news preceded me by more than a week with dozens of letters arriving from all parts of Europe offering bargains. At this point, I really know that I have to control myself and concentrate on what I actually saw and bought. The show should be an exciting event, and I hope that for the sake of the artists received with great acclaim.

As I mentioned before, I hope that you will be visiting the States in the near future and that I shall have the pleasure of seeing you and Mrs. Schneider again.

Sincerely yours,

egh/ek

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
PERRY D. DAVIS, JR.

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

June 14, 1956

8491

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

In re Zorach vs. Bank of the Southwest, Houston

I am sure that John Leeper has kept you advised as to the Zorach show at the McNay Art Institute, and I am also confident that you saw the article in TIME magazine, which should have pleased Mr. Zorach, as it gave him deserved recognition as to his great abilities. During the four or five days preceding the opening of the exhibit I had telephone calls from a number of sources, viz. from the Dallas representative of TIME and from the art critic of the Fort Worth paper, as well as an American Legion committee here.

So far as the first two calls were concerned, I was of course noncommittal, inasmuch as I understood that Mr. Zorach did not wish any publicity as to our thoughts concerning the "reasons" why the Houston bank had declined to erect the sculptures. So far as the American Legion committee was concerned, Col. Alvin Owsley of Dallas, head of their so-called Dallas Patriotic Council, had written to the District Commander, who in turn took it up with the local Commander of one of the American Legion posts here, with the object of the American Legion creating a local issue as to our Museum displaying the art work of a communist or one who followed the communist line. Attached hereto please find clippings which might be of interest from the San Antonio Express of May 26th and the San Antonio Light of May 27th. The three members of this committee know me well, and after the chairman had conferred with me, and I assured him that I had investigated the matter at great length several months ago and was thoroughly satisfied that William Zorach had not been connected with any communist, or communist-front organization, they dropped their protest and did not pursue the matter any further.

Newspaper clippings of May 20th and 21st from Fort Worth and Dallas papers indicate that the bank has paid a total of \$110,000 to Mr. Zorach, and in view of the fact that a very considerable portion of my time for over a two weeks' period was spent on this matter, it would seem in line for our firm now to be paid a reasonable fee.

Attached hereto please find copy of a statement which our bookkeeper gave me on May 17th showing advancements made by the firm, but I withheld sending this or writing you concerning the fee until after your return from England and the show had opened in San Antonio. Our file reflects

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



June 8, 1956

Dear Mrs. Halpert:

To complete our records on "Cottage Interior" could you please send us on a postcard the birth year of Samuel Halpert.

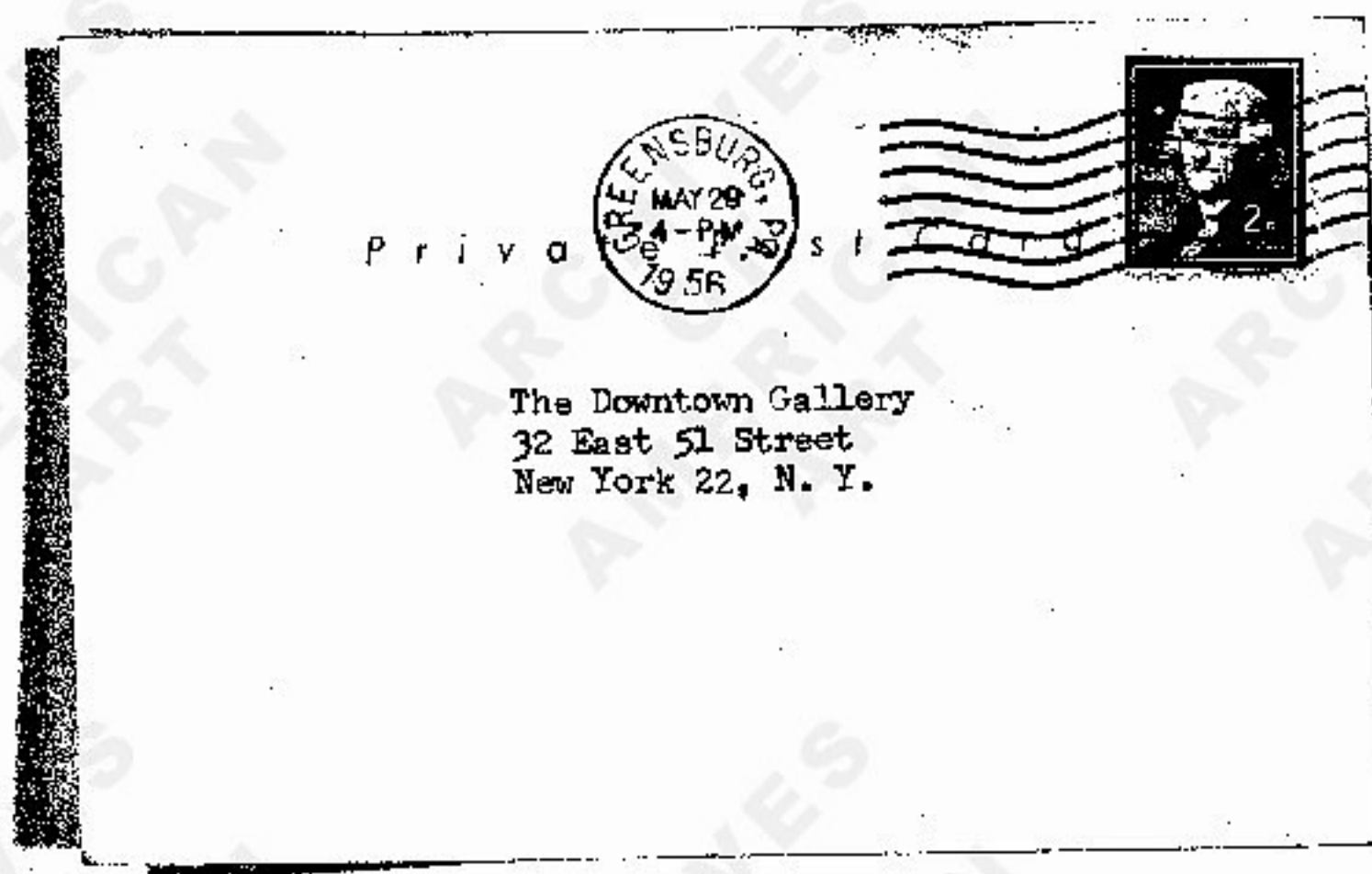
Yours truly,

*Priscilla Hartley*

Priscilla Hartley  
Ass't Curator  
Museum of Art of Ogunquit.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



1 June 56

Dear Edith

Sorry to have missed seeing you. But I have been away too long as it is —

Concerning the payment for the Marion, the Bank wants me to sign a receipt indicating that we have the pictures.

To do this I have to get out some to approve the "loan" of the paintings to the exhibit they are now in, and also if possible receive from you or the insurance agent a statement indicating the fact that they are fully covered —

Best regards

Dill

WF Woods  
Newton Gallery of Art.



June 14, 1958

Mr. C. F. Ruddle, Head  
Technical Facilities and Services  
General Motors Corp.  
Box 188, North End Station  
Detroit 2, Michigan

Dear Mr. Ruddle:

On my return from abroad, I found a note to the effect that the  
Sheeler painting had arrived and was in your possession on  
April 24th.

Naturally, we are very eager to know your reaction, since  
there has been no report in that connection. Won't you please  
let me know how you like the painting and how it looks in its  
setting. If it is not asking too much, can you also send me  
a photograph of the wall so that I have a record of the pic-  
ture in place.

Incidentally, I met Mr. Platner at the Academy of Music. It  
was a very pleasant surprise.

Sincerely yours,

BGM/ek



# AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA DI PANCEAZIO)

CABLE ADDRESS  
"AMACADMY"

just direct with Lord - had shown with me to village

as it related to 2 possible 1, no rest yet

26 May 56

• - - - - - to you with

Dear Mr. Kilgus -

in the afternoon  
Your letter of Wednesday last reached me and this  
morning I got it and I better bring along material

and I better bring along material

the artist's large and in fact the

Academy - are in the state of joy - intense joy

and I am so pleased and happy

Such a wonderful thing he not

disappointed to you - and I have been

disappointed since I have been

if you would not mind it I think it would be

better if you could see the papers since not all

your readers are from the Academy. [Incidentally,

Marion Greenstone Jones is full-time grant, not a

Prize I am enclosing a booklet about the  
Academy, with a brief outline in it of its history  
and functions. I'll send you material as I can



for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1956

Mrs. J. Watson Webb  
Shelburne, Vermont

Dear Electra:

I am finally completing a good part of my work which had accumulated during my absence and which I have to anticipate before leaving for Newtown on the 22th.

Indeed, this year I shall be right in the front row at the meeting on July 14th. If you think I can be useful before that date, I shall be very happy to come out earlier to assist you, if you say so, as it will be very difficult for me to stay on after the 14th or 15th. There are guests arriving in Newtown on Monday, July 16th.

Last week, I had dinner at the Deakeys and finally convinced them that one of the cigar store Indians which they bought at the auction would be more important in a museum than in his modern apartment. I am referring to Number 70 in the Hoffenreffer Collection Sale at Parke Bernet. He paid \$575 for this and I think that \$750 would be a fair price. I decided to buy it anyway but since this was one of the unusual figures you admired, I thought perhaps you would want it for this price. I am sending you a photograph also of a classical figure which is quite different from anything you have in your collection. The price of this is \$600. Regarding Black Hawk, as I mentioned, the situation is rather embarrassing. Aside from the fact that I wanted to keep that in my small personal unit, the Chicago Art Institute made such a to do about it because of the documentary association of Black Hawk with Illinois, that I am in a spot. In time perhaps, I can think of some gimmick. Meanwhile, I wished that you liked Captain Jinx (No. 7 in the catalogue) as much as I do. As you recall, I paid \$1150 for this and there would be only a 10% increase. Think about these and let me know.

Within the last few days I saw Mrs. Bybee and Maxie Karolik, both of whom naturally expressed their great enthusiasm for you as a person and as a creative collector.

I was so pleased to learn that Mrs. Wilmerding is at home and is feeling so much better. This should be a great relief for you. Last Sunday, I saw the Gilberts and little Holly, who is just wonderful, particularly, since her experience at Yale. Virginia told me she wrote you about this and you are equally amused. I look forward to seeing you.

Love,

EGW/ak

1349 Class. Figure



not to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 29, 1956

Mr. Spencer Cowan  
8 Hilliard Street  
Cambridge, Mass.

Dear Spencer:

What happened to you on the 24th or 25th?

Mrs. Halpert is still in Europe but is expected  
early next week. I do hope you will find time  
to come in then.

Sincerely yours,

LA/ak



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30 Rockefeller Plaza  
New York 20, N.Y.

Room 5600

June 12, 1956

Dear Mr. Allen:

The enclosed photos and list are the items from Mr. Lawrence S. Rockefeller's collection, about which I spoke with you yesterday on the telephone. All but the Moses need insurance valuations and you will note that other information is also sometimes requested to fill in the records. Available information is on the backs of the photos or attached to them.

I would appreciate your being particularly careful of the mounted photographs as they are from the albums.

Please return the list and photos to me along with a bill made out to Mr. Rockefeller.

Ever so many thanks.

Sincerely,



Carol Kinzel

Mr. Lawrence Allen  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8, 1966

Mr. Lawrence Fleischman  
19400 Burlington Drive  
Detroit, Michigan

Dear Mr. Fleischman:

I finally get back, and it feels mighty good to be at home again and to be surrounded by American art.

Indeed, I am very proud of you. You did a wonderful job and the buyers should be very grateful to you. We, too, appreciate your enthusiasm and your promotion of American art. As a little token, I am enclosing a check made out to The Detroit Institute of Art for the American Archives.

I have so much to tell you about my trip abroad and my purchases. Most of all, I want to tell you that you are a wise collector in concentrating on American art - this after seeing so much in Rome, Florence and Paris. You will be amused when you hear the announcement of my next exhibition.

I do hope that you and Barbara will be in New York before the gallery closes on June 20th. If not, let me know your plans so that I can invite you to visit me in Newtown, which is only one hour and thirty eight minutes from New York.

Sincerely yours,

RGE/ck  
Enc.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RB

1955 MAY 29 AM 8 15

EASTERN STANDARD TIME

ACR41/F693

PARIS 15 29 135P

LAURENCE ALLEN

32 EAST 51 ST

NEWYORK

FIELD LETTER NOT RECEIVED STAYING GEORGE V

HARPERT

32 51 V





755 AUSTIN HIGHWAY  
SAN ANTONIO 6, TEXAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

I am off this afternoon to Cincinnati for the A.A.M. convention, but first I am eager to let you know all about the Zerach show.

2. The exhibition has been installed, and it is magnificent beyond belief. We had plenty of time to do a good job: all the labels are mounted on gold, every pedestal was repainted, and to my mind there never was a more handsomely mounted exhibition of sculpture. We have had the show photographed and a set of prints will be mailed to both you and to Mr. Zorach.

4. The press preview was an immense success; not only did they like the show, but their attitude was an immensely sympathetic one. So I think you can be at complete peace so far as any controversial issues are concerned.

5. We have sold already two things from the show and I anticipate a good deal more. Mrs. Edgar Tobin, one of our Trustees, wants a drawing of dachshunds (which our records show is \$100), and Mrs. Frank Lichtenstein wants the Walking Baby (@ \$300.). We will let you know in advance what sales we make, prices, etc. All checks will be made to The Downtown Gallery, and mailed directly to you; we will not deliver anything until the sales are confirmed by you.



June 4, 1956

Mr. Lawrence Fleischman  
19480 Burlington Drive  
Detroit, Michigan

Dear Mr. Fleischman:

Congratulations!

I am sure Mrs. Halpert will be pleasantly surprised when she returns on Wednesday and gets your report.

You asked to have receipted bills sent to the names listed. However, the following did not have an address neither on the back nor the front of the checks:

Miss Shirley Young  
Mr. Raymond Schalev  
Dr. Irving Levitt  
Mrs Lillian Canter  
Mrs. B. Slotkin  
Dr. Joseph F. Juliar  
Mr. Eugene Slama

If you can have these sent on to us, I shall be glad to mail out the bills immediately.

Sincerely yours

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

*The Corcoran Gallery of Art*  
*Washington 6, D.C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

June 12, 1956

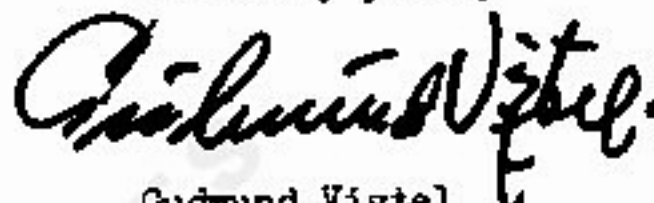
Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 E 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter  
of June 8 concerning the three Kuniyoshi  
paintings. I wish it were always as easy to  
locate pictures.

With best regards.

Sincerely yours,



Gudmund Vigtel  
Administrative Asst.

GV/og

prior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 7, 1958

Mr. Patrick Morgan, Acting Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Pat:

On my return from abroad, I found your correspondence.

Naturally, I am pleased that the Addison Gallery will  
have this very fine portrait and that you succeeded in  
getting the boys to dig into their jeans for it.

I believe I sent you all the information we had available  
in relation to this painting. If we haven't, let me know  
and I shall send it through quickly.

Sincerely yours,

BGM/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1938

Mr. John G. Seidel  
126 N. Milwaukee Street  
Milwaukee, Wisconsin

Dear Mr. Seidel:

I am so sorry to have missed you when you called. As you were advised, I was abroad and have just returned. When you are next in New York, I do hope you will come in to say hello.

Sincerely yours,

ROM/er

Haspin

MV 8-3220



## DECLARATION OF AMERICAN ARTISTS

I, MILTON HEBALD, do hereby declare  
that I am a citizen of the United States of America, and by profession SCULPTOR,  
that my place of permanent residence in the United States is NEW YORK CITY,  
and that I departed from the United States of America on or about the 2 day of  
AUGUST, A. D. 1956, to take up my temporary residence at AMER. ACAD. ROME  
that I have not given up, and it is not my intention to give up, my residence in the United  
States, and that it is my purpose to return ultimately to the United States. I further certify  
that the SCULPTURES mentioned and described in the within invoice ARE  
my own production, having been produced at ROME during the year 1955-56

Milton Hebald

Subscribed and declared to before me, this 11th day of June, 1956

Edward S. Mc Clary

Edward S. Mc Clary  
American Vice Consul

I, Edward S. Mc Clary, American Vice Consul

at Rome, Italy, do hereby certify that the above declaration was  
made and subscribed before me by Milton Hebald  
who is known to me to be a citizen of the United States and \* Sculptor  
residing at Rome, Italy and that the statements therein are  
true to the best of my knowledge and belief.

Edward S. Mc Clary

Edward S. Mc Clary  
American Vice Consul

[SEAL]

NOTE.—To be attached to consular invoice certificate upon request. No additional fee.  
\*Artist or sculptor.  
(Painting or statue)

Service No.	4088
Serial No.	38
Fee paid	No fee
Local C.Y. equiv.	



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1956

Mr. John Palmer Leeper, Director  
Marion Koogler McKay Art Institute  
755 Austin Highway  
San Antonio 6, Texas

Dear John:

Just like a coward, I snuck off to Europe and left you all alone with Mr. Owsley. On my return, I found your letter and, believe me, I am very proud of you in the way you handled the Legion situation. I have felt all along that that was the only method to pursue.

Indeed, I am very pleased that the show to date has been as successful as you say and I hope that it will continue along the same lines. Incidentally, I know too, that several of the items have been sold and I thought it would be a good idea to tip you off to the fact that Mr. & Mrs. Richard Gonzalez were very much interested in the "Black Cat", in stone, which they saw during Zerach's one man show when it was not available. Any of the sales may be based on the price list we furnished originally.

Of course, I was delighted with the O'Neil Ford incident. I hope that the bank officials were properly embarrassed. Also, I would very much appreciate the photographs referred to in your letter as a record of the exhibition at the McKay Institute. And, at this time, I should like to express my deep gratitude for your attitude and what you have done to "Save Face for Texas".

And so, my best regards to you and Blanche.

Sincerely yours,

RGL/ek





# THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

May 29, 1956

Founded 1909  
Incorporated 1916  
as a non-profit  
Educational Institution

## OFFICERS

DANIEL LONGWELL  
PRESIDENT

JAMES S. SCHRAMM  
FIRST VICE PRESIDENT

ELOISE SPAETH  
SECOND VICE PRESIDENT

ROY R. NEUBERGER  
THIRD VICE PRESIDENT  
AND TREASURER

ELIZABETH S. NAVAS  
SECRETARY

## TRUSTEES

ROBERT WOODS BLISS  
HONORARY PRESIDENT

PHILIP R. ADAMS  
H. HARVARD ARNASON

LEE A. AULT

RICHARD F. BACH

ALFRED H. BARR, JR.

PIETRO BELLUSCHI

HENRY BILLINGS

LESLIE CHEEK, JR.

RALPH F. COLIN

WILLIAM G. CONSTABLE

NINA CULLINAN

CHARLES G. CUNNINGHAM

DANIEL S. DEFENBACHER

GEORGE H. FITCH

BERNICE C. GARDISCH

LLOYD GOODRICH

RENE D'HARNOUCOURT

LEONARD HANNA

PAUL S. HARRIS

ANTHONY HASWELL

BARTLETT M. HAYES, JR.

HENRY R. HOPE

ARTHUR A. HOUGHTON, JR.

DANIEL LONGWELL

EARLE LUDGIN

STANLEY MARCUS

WILLIAM M. MILLIKEN

GRACE L. MCCANN MORLEY

CHARLES NAGEL, JR.

ELIZABETH S. NAVAS

ROY R. NEUBERGER

FRED L. PALMER

JAMES S. SCHRAMM

LAWRENCE M. C. SMITH

DAVID M. BOLINGER

ELOISE SPAETH

HUDSON D. WALKER

JOHN WALKER

SUZETTE M. ZURCHER

## DIRECTOR

THOMAS M. MESSER

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

The American Federation of Arts is planning to circulate a selection of watercolors and drawings from the current Annual exhibition at the Whitney Museum of American Art in New York City.

At the suggestion of Mr. Hermon More, the Director of the Whitney Museum, we should like to ask you for the loan of the following works which were included in the Annual:

Stuart Davis	MURAL DETAIL STUDY NUMBER 1	Watercolor
Max Weber	MULTIPLE PORTRAIT	Watercolor

and which have been commented for their outstanding quality for inclusion in the traveling exhibition, 1956 WHITNEY ANNUAL.

Under A F A auspices, selections from the Annual will tour museums and art institutions throughout the United States for one year, from September, 1956 to September, 1957. From the time that they enter our possession, at the close of the Whitney exhibition, until the end of the circulation period and dispersal of the show, in early October, 1957, A F A will assume full responsibility for the transportation and care of works in the exhibition. During this period, the works listed above will be insured under A F A's Fine Arts Policy for the amount you designate on the enclosed loan authorization form.

If you agree to lend the two watercolors, may we ask you to please sign and return one copy of the enclosed form at your earliest convenience; the duplicate copy is for your own records. We sincerely hope that we may have the privilege of including these works in the exhibition.

Thank you for your consideration of our request.

Sincerely yours,

Sanna Saks  
Special Projects

SS:jd  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th STREET  
NEW YORK 19, NEW YORK

Berkeley Express will return on Monday  
morning, June 11th, Stuart Davis' Mural Detail  
Study from our 1956 Annual Exhibition.

*Margaret McKellar*  
Margaret McKellar



# UNITED STATES EDUCATIONAL COMMISSION FOR FRANCE

8, RUE CHARDIN  
PARIS 16\*

TROGADERO 46-54

CABLE ADDRESS  
"USED COM" PARIS

Paris le 31 Mai, 1956.

## FULBRIGHT SCHOLARS IN ART

School year 1955-56.

(List compiled for Mrs. Edith G. HALPERT, "The Downtown Gallery" )  
( New York. N.Y. )

~~Mr. Emil ANTONUCCI~~ : Hotel de Seine, 52 Rue de Seine, Paris, 6° DAN 91.88 X

~~Miss Miriam BEERMAN~~ : 11 Blvd de Clichy, Paris, 9°  
(1954-55; Prize Award 1955-56). (17M)

~~Mr. John FREED~~ : Hotel St. Paul, 43 Rue Monsieur Le Prince, Paris. DAN 98-64 X P  
(1954-55; Prize Award 1955-56). 5 Rue de Bassano

~~Mr. Norman KANTER~~ : c/o Mr. Thevenot, 67 Rue St. Jacques, Paris. DAN 96-02 X

~~Mr. Hayward KING~~ : c/o Mme Rogot, 191 Blvd St. Germain, Paris. LIT 56-95 X  
(3 Paris)

~~Mr. William LYBERIS~~ : Fondation U.S.A., 15 Blvd Jourdan, Paris, 14° GOB 96-15

~~Mr. James PHILLIPS~~ : 1 Place St. Sulpice, Paris, 7° (1955-56; Prize Award 1956-57)

~~Miss Marilyn RABINOVICH~~ : Hotel des Principautés Unies, 26 Rue Servandoni, Paris, 6° Hayter

~~Mr. Sidney SHAPIRO~~ : Hotel des Bains, 33 Rue Delambre, Paris. DAN 85-27. X  
Passeport 63 Rue Madame

---1---1---1---1---1---1---1---

SC BLECKLEY

Not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN K. GILES  
PERRY D. DAVIS, JR.

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

June 14, 1956

5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Writing you under separate cover relative to the Zorach matter. This is just to express the hope that you had a wonderful trip to England and that everything is swell with you.

Mary hears every once in a while from Rosalie, and we were all delighted to learn from a recent letter that Sidney was feeling fine again. Understand that after their son's wedding they will go up to Woodstock and am sure Rosalie will need the rest after the last hectic few months.

For a month I had a picture here by Leger which I thought was very good and on which my friend, Earl Stendahl, quoted me a really low price of \$3200. I had seen it in his gallery in Los Angeles, but when we were there in April he had it in his New York apartment, which was occupied by the famous jockey, Billy Pearson, so he had Pearson send it to us. It was about 24 inches wide and about 30-36 inches in height, but after we had received it Mary noted the date of 1933 beside the signature and then saw some article in the New Yorker stating that that was not Leger's best period, as his work from about 1926 to 1940 or something like that did not have the "spark" in it. Am sure that Earl did not mind our not taking it because I wrote him one day air mail asking whether I should send it back to California or New York and received a reply the second day to mail it to someone in a suburb of Chicago who had been waiting to purchase it if we did not. I do not know whether you know Earl, but while I do not know him intimately, I have a high opinion of his integrity.

Have about decided that I would rather spend more money for a good Roualt or a good Braque and not buy any other paintings until I acquire one really fine work by one of said two artists. I know that you do not specialize in French artists, but wish you would look around and see if you cannot find something for me that you think would be an outstanding purchase. Naturally, it would have to be a painting that I really liked, but nevertheless I like both of said artists so much I would probably

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



The Downtown Gallery

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

June 2-56

Dear Madam.

Will mail 2 incl letter P.M.

German Fraktur Paintings for your approval -  
the Yellow one is the lowest priced one -  
you have my letter & prices. Advise me.

Yr Truf  
C. M. Heffner

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frederick S. Wight

-5-

June 11, 1956

he can make the payment whenever it is convenient. You are right in your suggestion that he pay for the sculpture and get an appraisal the following year for a gift deduction as, I am sure, that he can get a valuation up to \$7500.

We have had no word from McKeeffe and I am afraid she is still abroad but her New York secretary felt certain that she will be back about the 15th of this month.

The next and final item refers to two Marins which were purchased by the Norton Gallery in West Palm Beach, Florida. Both of these are so important that they should be included in the London show willy nilly. The sale was made subject to this proviso. However, the trustees would like a letter from you requesting the loan by the Whitney and for London with the assurance that the insurance responsibility will be maintained by the borrower. The titles of the paintings are:

Oil - LOOKING UP FIFTH AVENUE FROM THIRTIETH STREET  
W.C. - GREEN MARINE WITH GOATS - MAINE SERIES

This seems to be all the business on hand.

I am about to embark for Newtown to supervise the replacement of the guest house roof, so that you will be safe and sound when you visit in July.

Sincerely yours,

ECW/ek

not to publishing information regarding sales transactions, as such are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 11, 1966

Mr. Sidney Katzman  
Prudential Investment Company  
124 West State Fair  
Detroit 8, Michigan

Dear Mr. Katzman:

Thank you for your letter and check, both of which I found on my return from a trip abroad.

I am very glad that you acquired this painting which represents one of probably two portraits Kuniyoshi produced in his career - other than the self portraits.

A receipted invoice is enclosed. As soon as I can obtain any special data to forward to you, I shall do so.

Sincerely yours,

HJM/ek  
Enc.



June 21, 1956

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I found your letter last night amongst the pile that had accumulated while we were in Venice. This morning I picked up a copy of the photo a supposedly reputable photographer had taken of the Escape Artist. It was so bad, so damned flat and unreadable that I refused to accept it. The worst of it is that I instructed the man to hand over my bronze to the shipper as soon as he was done with it. He followed my instructions to the letter. The bronze has been shipped (parcel post) but I am afraid I can't offer you a photo of it. Perhaps, you can get somebody to do a decent job of it in N.Y. If so, I would be glad to pay for three copies. Forgive me, I managed it badly. I should have been less trusting.

The Biennale was very disappointing. In fact, a disgrace. This was not only our reaction almost everybody we met had the same reaction. The prizes, for the most part, were undeserved. Chadwick, who copped the juicy one, at least had the merit of loving craftsmanship in his sculpture but that is about all I could say for it. It was too cerebral, too much like over lifesized jewelry. I don't know what to think about all this. It means that the young artist has to fall back on his own strength more than before. There is no big enough ~~finger~~ figure to help point the way or to inspire (that old-fashioned word). While I am not wild about what is being done in our country, I know now it is as good and better than what is being done elsewhere but there is small comfort in that. In an inverted sort of way I was encouraged by the circus. Marianna and I are not hopelessly bad artists. My two modest bronzes more than held their own with all their faults.

I don't see how anybody could quibble about it—the American Pavilion was clearly the best. A certain amount of authority was evident throughout the show. It averaged out to a pretty impressive demonstration of accomplishment. Katzman's Brooklyn Bridge was one of the best paintings in the entire Biennale—and I am not kidding. There was one Feininger that was absolutely a masterpiece if judged amongst all the others. The Hultberg was powerful. This fellow Murch came through as a strong figure. The Hopper is surely one of the great paintings of American Art. The Pollack was typical and I thought the DeKooning was one of his least effective efforts.

I am glad to hear interest is stirring regarding the proposed show. I will be pleased to show you what I have when I return. Give our love to Bill. We hope that nasty situation has worked out for the best.

Sincerely yours,

*Marcus Tamm*

S. If I understood you correctly, you were to pay the shipping.

\* NOT coming home this year.



**Servel**  
ALL YEAR AIR CONDITIONING



**Carrier**

**WILLIAM A. SCHWARZ AND SON, INC.**

*Air Conditioning Contractors*  
AUTHORIZED SALES - SERVICE

MURRAY HILL 5-8389

614 THIRD AVENUE - NEW YORK 16, N. Y.

June 8, 1956

Mr. Schwarzkopf  
32 East 51st Street  
New York, New York

Dear Sir:

In accordance with our survey, we submit herein our proposal for  
Air Conditioning as specified:

First Floor Rear:

1 York Air Conditioner, Model D200, 2 HP, 208/1/60 installed in wall  
with supply duct to showroom wall. \$750.00

OR

1 York Air Conditioner, Model D150, 1 1/2 HP, 208/1/60 installed in  
wall supply duct to showroom wall. \$700.00

First Floor Front:

1 York Air Conditioner, Model D100, 1 HP, 208/1/60 installed in vesti-  
bule wall. \$500.00

Second Floor Rear:

1 York Air Conditioner, Model D100, 208/1/60 installed in transom  
over window. \$500.00

We have instructed our electrician to survey your electrical require-  
ments and upon receipt of his estimate we will submit same to you.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

ESTABLISHED 1907

# ALBERT R. LEE & CO., INC.

BUFFALO, N. Y.  
204 BOWELL PKWY.

TELEPHONE  
ELMWOOD 9190

OSWEGO, N. Y.  
135 WEST 5TH ST.

TELEPHONE  
OSWEGO 3143

INSURANCE ADJUSTERS  
MARINE SURVEYORS

90 JOHN STREET

NEW YORK 38, N.Y.

TELEPHONE BECKMAN 3-9200

CABLE ADDRESS  
"ARLEECOT"  
NEW YORK

IN REPLY REFER TO

No. 38821 KWP

June 25th, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

We regret being obliged to return the General Release sent you for execution in connection with the Formal Rooster which was damaged while on loan to Mr. L. Corin Strong.

We had sent you this Release so that payment could be made directly to you and thus avoid delays and formalities with respect to Mr. Strong, who is reported to be presently in Norway.

Unfortunately, the attached document does not bear the signature of your President and has not been notarized. Since we are handling this on special basis, the signature and the notarization are necessary.

Very truly yours,

ALBERT R. LEE & CO., INC.

*K. W. Putnam*  
K. W. PUTNAM

KWP:MKL  
ENC.

Not to publishing information regarding sales transactions. Searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

June 11, 1958

Mr. Henry S. Francis  
The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland 6, Ohio

Dear Mr. Francis:

When I returned from my trip, I found your letter.

Indeed, you may retain the picture for further con-  
sideration and with the added hope on my part that  
your committee will decide on the acquisition under  
the two year plan.

My very best regards.

Sincerely yours,

BOM/ek

June 7, 1966

Mr. Willis F. Woods, Director  
Norton Gallery and School of Art  
Pioneer Park  
West Palm Beach, Florida

Dear Bill:

I too am so sorry that I was not back in the USA when you called at the gallery. I had hoped to return a week earlier but it took much longer to accomplish the little that I managed.

I am writing to Frederick Wight of U.G.L.A., suggesting that an official loan request be sent to you for the Marins with the information that the insurance will cover the paintings in full until they are returned from London and delivered to the Norton Gallery. This seemed advisable in view of the fact that Wight was responsible for the organization of the show and the circuit to the various other institutions. Incidentally, would you like to have labels made on the pictures indicating the new owners, since the catalogue entries cannot be changed at this late date. This applies to the Whitney Museum as well as the London show.

And so, my best regards.

Sincerely yours,

RCH/ek



[MAY 31, 1956]

Kartilal Rathod

## EXHIBITIONS IN THE UNITED STATES

### One-man

- 1952 \* Artists Guild of Chicago.
- 1953 \* The Design Center, Chicago.
- \* Sidney Rabinson Gallery, Chicago.

### Two-man

- 1951 \* Consulate General of India (New India House), New York.
- 1952 \* Newman Brown Galleries, Chicago.

### Participated

- 1952 \* 56th Annual, Chicago Art Institute, Chicago.
- \* 150th International Watercolor Exhibit, Pennsylvania Academy of the Fine Arts, Philadelphia.
- \* Old Northwest Territory Exhibit, Springfield, Illinois.
- \* Magnificent Mile Art Festival, Chicago.
- 1953 \* Creative Gallery, New York.
- \* 101st Illinois State Fair Art Exhibit, Springfield. HONORABLE MENTION for a watercolor.
- \* The Renaissance Society, University of Chicago.
- \* Exhibition Momentum, Chicago.
- \* North Shore Art League, Chicago. HONORABLE MENTION for an oil ptg.
- \* Magnificent Mile Art Festival, Chicago. AWARD.
- \* 57th Annual Chicago Art Institute Exhibit.
- \* 2nd Biannual International Color Lithography Exhibit, Cincinnati Museum. ONE PRINT IN THE PERMANENT COLLECTION.
- 1954 \* 150th Pennsylvania Academy of Fine Art, Philadelphia.
- 1955 \* Butler Art Institute of American Art, Youngstown, Ohio.
- \* Represented in many private collections.

Several months back, I had the honor of presenting a half hour Television program on the Arts of India.

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WHITECHAPEL ART GALLERY  
HIGH STREET, LONDON, E.1.

Telephone : 81Shopsate 1492

Station : Aldgate East

21st June 1956

Dear Mrs. Halpert,

Thank you for your letter dated June 12th. I can well understand your confusion. Please accept my most sincere apologies.

There was no question, at any time, of raising our prices for New York dealers. What happened is hard to explain without being verbose, but I will try.

The artist, Charles Howard, fixed a set of prices indicating the respective sums of money that he wanted, in each case, for each painting and drawing. This list, when you saw it, had not been seen or approved by myself; neither had I had time to go through it with Howard who is, incidentally, a very old friend of mine of some ~~ten~~ years' standing. The list was left in our office on the understanding that I would go through it and make any adjustments that I thought suitable for the English market (and the prices fixed for our English market would, of course, apply to all buyers from any part of the world), and at the same time add to each price our own Gallery commission. This would, of course, increase the price of each picture in each case.

Now, all the prices are stabilised and have been approved by both Howard and myself. The prices of the four pictures that you were interested in are now as follows:

1.	INTERIOR 1954	14 x 16"	£52.10/-
2.	PAVANE 1954-5	16 x 20"	£63
3.	THE PIT 1954-5	16 x 22"	£68.5/-
4.	VARIABLE ASPECT 1947	18 x 24"	£94.10/-

These prices are in pounds and shillings, and may seem to you rather odd amounts, but in our own catalogue everything is priced in guineas. I have translated the guineas into pounds and shillings for you.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island



Museum of Art

June 11, 1956

The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sirs:

On behalf of the Museum of Art, Rhode Island School of Design, I wish to extend very considerable gratitude for your most gracious loan of a painting by Georgia O'Keeffe to our recent exhibition, The World of the Thirties. Your painting greatly enhanced our exhibition and enormously contributed to the enjoyment of our public.

Without the very kind and gracious loans of other institutions it would be literally impossible to present such an exhibition as this and, in fact, any exhibition of interest to the general and special public.

May we thank you again for your extremely kind interest and generosity.

Sincerely yours,

*Anthony M. Clark*

Anthony M. Clark  
Secretary of the Museum

AMC:em

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 22, 1960

Mr. Eric von Schmidt  
Viale Milton, 66  
Firenze, Italia

Dear Mr. Schmidt:

I was very glad to hear from you.

Yes, in your case I was rather limited since there was relatively little to choose from as opposed to the other artists I saw. Unfortunately, my time was so limited that I could not visit all the artists individually and was very glad to find their work at galleries. Also, in relation to the purchase price, your prices were rather high if I may say so. Thus, if you would like to send a small group for consideration, perhaps I can increase your representation in the show. Will you please mark the net prices and bear in mind that Dr. Schneider is entitled to 10% (he split his commission with me).

Sincerely yours,

ESM/ek



June 25, 1958

Mr. Carlos M. Mischler  
2005 Maiden Lane  
Altadena, California

Dear Mr. Mischler:

I am sorry to have delayed my reply, but I have just  
returned from a trip abroad.

Much as I would like to be of help to you, I am in a  
quandary about the portrait. My first reaction is that  
it may be English but with all the accumulation of work  
I have at present together with the prospective closing  
of the gallery for the two summer months, I am afraid  
that I will not have time to do any reference work in  
this connection.

May I suggest that you communicate with a museum, start-  
ing with one in your own locale, for the required in-  
formation.

Sincerely yours,

RMK/ek

view to publishing information regarding sales transactions,  
essences are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

148 E. 46 - NYC



Downtown Gallery,  
32 East 51st Street,  
New York City



June 7, 1936

Mr. Alfred Amerbach  
130 West 57th Street  
New York 19, N. Y.

Dear Mr. Amerbach:

Among the avalanche of mail awaiting me, I found your  
letter and Mr. Allen's reply.

Indeed, I shall be very glad to work with you on the  
Davis painting, but in all such instances we prefer to  
buy the picture outright and end our responsibility to  
the owner. Thus, may I suggest that you name a figure  
agreeable to you. On the other hand, if you would  
rather consign the painting to us it would be agreeable  
and in this case also we should like to have your quotation  
subject to a 30% commission for the gallery, out of which  
a royalty is always paid to the artist.

I look forward to hearing from you. Why don't you drop  
in to say hello?

Sincerely yours,

KGM/ek



**B. ALTMAN & CO.**

*Fifth Avenue, New York 16, N.Y. Murray Hill 9-7000*

**EAST ORANGE**

**WHITE PLAINS**

**MANHASSET**

June 19, 1956

Miss Edith G. Halpert  
Downtown Gallery  
31 East 51 Street  
New York City 22

Dear Miss Halpert:

Thank you for your order which is having our  
attention.

We enclose our check for \$1.00 the balance  
due you. Opportunities to serve you are always  
appreciated.

Very truly yours

B. ALTMAN & CO.

Shopping Service

MW/RC  
56

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Olga T. Alexander  
Box 603  
Chatham, Mass.

June 11, 1956

American Folk Art Gallery  
32 East 51st Street  
New York 22, N. Y.

Gentlemen:

Please refer to my order No. 1536 for Primitive Flower  
water color by Rebecca P. Adams, your No. 1350.

You will note that my order requests "antique gold frame  
to be touched up as well as possible".

Last week I was in Cleveland and found Mrs. Roberts, my  
client, very upset as she had received the water color,  
but the old gold frame had been crudely coated all over  
with gilt paint. It completely changed the character and  
feeling of an old primitive picture. Consequently, we had  
to take this picture to the Lincoln Storage Company and  
have it re-created and returned to you.

Will you also note that there is a small amount of flaking  
of some of the paint on the picture, probably due to shipping.  
However, this is not as serious in our mind as the re-gilding  
to the old frame. It is my suggestion that another suitable  
good old frame be found by you and replace the one that is  
not acceptable.

May I hear from you immediately what I can expect. It may  
relieve your mind to know that Mrs. Roberts has now left the  
country until the middle of September, so there is no great  
hurry. In fact, re-shipment must be made so that it arrives  
not before the 20th of September to Mrs. May Roberts,  
19716 Shelburne Road, Cleveland 18, Ohio.

Yours very truly,

*Olga Alexander*

ORIOLE STUDIOS

rior to publishing information regarding sales transactions,  
creations are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

704  
June 7, 1956

Mr. Ralph L. Ritter  
885 Bierks Building  
Kansas City, Missouri

Dear Mr. Ritter:

I have just returned from abroad and Mr. Allen referred your correspondence to me.

As you probably know, Mr. Shoeler is not a productive painter averaging about four canvases a year. We have, at the moment, three paintings available and I am sending you photographs under separate cover. Also, may I suggest that you refer to the catalogue of his retrospective show which must be in your museum library. This is an exhibition which emanated at the U.C.L.A. and traveled to a number of major museums last year. A number of reproductions are included together with biographical and informative material, all of which should be helpful for comparative purposes.

Sincerely yours,

RM/ek

Industrial Forms 1800  
Improvisation on a Mill Town 3000.  
Canyons 3000.  
The Web 2500



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 14, 1956

Mr. Al Blaustein  
American Academy in Rome  
Via Angelo Masina, 5  
Rome, Italy

Dear Mr. Blaustein:

It was very good to hear from you and to read your statement regarding the artists' reaction. As for me, it was a wonderful experience, first to see so much exciting paintings and sculpture and to plan the exhibition for September. Of course, I made additional purchases in Rome, Florence and Paris but still cherish the wholesale impact at the Academy.

Photographs have just arrived and I am completely overwhelmed with the kindness of Mr. Robert in attending to all the packing, shipping, etc. All in all, I am very happy about my unexpected spontaneous combustion in planning an exhibition of this kind and will have a tough time waiting until September to see the objects in the gallery.

I am grateful to you for your many kindnesses and hope to see you when you are passing through New York. Catalogues will be sent to all the artists, and I shall try to retain a duplicate set of clippings - if any. It is always difficult to anticipate the reaction of our limited press with a show that is not entirely non-objective or a la the more recent Larry Rivers school.

My best regards to all the boys and girls.

Sincerely yours,

EGH/ak

not to publishing information regarding sales transactions.  
resellers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 1, 1958

Mrs. Alfred L. Loomis  
The Guild Hall  
East Hampton, New York

Dear Mrs. Loomis:

Thank you for your letter.

The consignment for the two paintings you selected is now  
enclosed. Incidentally, I was under the impression that  
you intended to include a Weber as well. However, we will  
have the two paintings listed ready for the Home Sweet  
Home Moving Co. on July 15th. The selling prices and in-  
surance valuations are listed.

I hope your show is a great success.

Sincerely yours,

RMH/ek  
Enc.



MICHIGAN STATE UNIVERSITY  
OF AGRICULTURE AND APPLIED SCIENCE - EAST LANSING

DEPARTMENT OF ART

June 18, 1956

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

Dear Mrs. Halpert,

Thank you very much for your letter of June 11, and  
I am sorry if my recent letters have left you confused.

Yes, the committee on acquisitions has reached a decision on the purchase of work for this year. This decision had to be made immediately, for fiscal reasons, and I am truly sorry that we were not able to consider Marin's "Out Centerville Way" this time.

You may rest assured that it and other of Marin's work will be carefully considered next year, at which time the committee will write you about the matter.

I trust that the photographs were received by you in good condition.

Thank you for your consideration in this matter.

With all good wishes.

Sincerely,

*Murray Jones*

Murray Jones, Chairman,  
Perm. Collection Committee.

MJ:dc

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries  
June 15, 1956

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

We have heard rather urgently from London, asking for the following photographs to be used in making black-and-white plates for their catalogue of the Marin Exhibition:

Cat. No. 1.	Water color:	LONDON OMNIBUS, 1908
Cat. No. 4.	" "	RIVER MOVEMENTS DOWNTOWN, 1910
Cat. No. 31	" "	PERTAINING TO STONINGTON HARBOR, MAINE, NO. 4, 1926
Cat. No. 47	" "	CORN DANCE, NEW MEXICO
Cat. No. 60	" "	MACHIAS, MAINE
Cat. No. 7	Oil	THE LADLE, 1934

Of these six we have two, RIVER MOVEMENTS and THE LADLE and shall send them off immediately. Would you be so good as to forward the remaining four to:

Miss Lois Bingham  
Exhibitions Division  
U. S. Information Agency  
1734 New York Avenue, NW  
Washington, D. C.

Thank you.

Cordially,

*Fred S. Wight*

Frederick S. Wight  
Director of the Art Galleries

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 19, 1958

Mr. Sylvan Lang  
Lang, Byrd, Gross, Loden & Oppenheimer  
1500 Milan Building  
San Antonio 5, Texas

Dear Sylvan:

Thank you so much for your letter of June 14th. Indeed, I had an  
exciting trip during which I purchased 52 paintings and sculptures  
by American artists abroad. While I may have used a chauvinistic  
eye, I am still convinced that the young Americans are far superior  
to the young Italians and French. The show will be held in Septem-  
ber. I also purchased four superb Epstein sculptures.

I saw the Berkovitzes last night and was really very happy to see  
the great improvement in Sidney. He gained considerable weight and  
his spirits are on a much higher level. Ressie is really the most  
extraordinary person I know.

Do not feel badly about giving up the Leger. He is one of the few  
artists whose work may be obtained with relative ease and I am not  
saying this because his work is not among my favorites. Actually Braque  
and Renault are in my estimation far superior. However, their prices  
have hit extraordinary levels and a fair sized Braque of high-quality,  
ran as high as \$12,000. For this kind of a buy, it is necessary for  
me to wait for a depression picture. By this I mean a painting pri-  
vately owned by someone who wants to make a quick sale. I know one  
small gem at a low price but assume that you want something more  
impressive. The same holds true with Renault, but if you are not in  
a hurry, I am sure that I can find something that I can be proud of  
offering to you. Unless something comes up of great consequence, I  
shall hold whatever I dig up for your visit in September. It will be  
wonderful to see you and Mary, to whom please transmit my love.

Sincerely yours,

ECM/ek



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 28, 1956

Downtown Gallery  
New York City, New York

Gentlemen:

We enclose herewith thirteen checks aggregating \$ 5,175,  
representing payment in full for the following itemized paintings  
which were purchased by the persons designated below:

Painting

Purchaser

<del>"Birds"</del>	✓ "Blue City" - - Grammer	<i>GRAVES</i>	Shirley Young -
	✓ <del>"Sunset"</del> - - <del>Greena</del>		Ray Sokolov -
	✓ <del>"Night"</del> - - Lawrence		✓ Melford Freyerson
Leave as is	✓ "Falling Leaves" - - Lea		✓ Al Taubman
	✓ "Pine Tree Maine, etc." - - Marin		✓ Dr. Irving Warren
	✓ "Sunset #3" - Marin		Babette Slotkin -
	✓ "Ramapo Landscape #1" - - Marin		✓ Jerome Levy
	✓ "Horizontal Passage" - - Preusser		Lillian <del>Shah</del> <i>CANTOR</i> -
	✓ "Sewing Machines" - - Shahn		✓ Al Taubman
	✓ "Today Birthday World" - - Shahn		Eugene Sloan -
BLACK BARN	✓ <del>"Jug &amp; Gravy Boat"</del> - - Spencer	<i>SHEALER</i>	✓ Mary Rosenthal
	✓ "Hooded Figure" - - Zerbe		Joseph Julear -
	✓ "Noon" - - Shahn		✓ <del>Sid</del> Greenberg
	✓ "Bowl of Fruit" - Weber		✓ <del>Sid</del> Greenberg
	✓ "From Ragged Island" - - Marin		Dr. Irving Levitt -

The enclosed check in the amount of \$300.00 ~~approved~~ *drawn* by  
Alan Schwartz represents payment for Mrs. Slotkin of the picture  
purchased by her.

Would you please mail, at your early convenience an  
appropriate bill of sale to each of the purchasers indicated above  
at the address specified on the face or on the back of the checks  
enclosed.

Sincerely,

*Lawrence Fleischman*  
Lawrence Fleischman

AES:fa  
Enclosures

Dear Edith  
I hope you like this  
as a welcome home present. Jerry



June 11, 1958

Mr. Arnold A. Ragow  
State University of Iowa  
Department of Political Science  
Iowa City, Iowa

Dear Mr. Ragow:

At the moment, we have in addition to three paintings  
by Shahn ranging from \$1500 to \$3500, quite a number  
of drawings priced anywhere from \$750 for a very  
large example to \$75 for small sketches. If you would  
let me know what you have in mind specifically, I shall  
be glad to send you half a dozen photographs and sub-  
sequently the originals for your consideration. It  
would simplify matters considerably if you would give  
me an idea of the price you had in mind.

Sincerely yours,

RM/ck

June 22, 1968

Parke-Bernet Galleries, Inc.  
685 Madison Avenue  
New York 21, N. Y.

ATTN: MR. MARION

Dear Mr. Marion:

Following our conversation, I am enclosing our check in the amount of \$1100 and shall expect an official credit slip for our records representing the \$50 allowance for re-repairing the figure.

This may be delivered by your truck - and I hope at your expense - anytime before June 28th, when the gallery closes for the summer.

Sincerely yours,

ECM/ek  
Enc.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 23<sup>rd</sup> 1954

my dear Edith Halpert

Just returned from the Biennale in Venice with my brother Joseph and found your letter waiting for me. I thought it wise to answer you immediately.

Concerning shipping arrangements of painting you purchased: you left word to go to Bolliger's (the shippers) at Piazza de Spagna, and bring painting. I found that Robt. Cook also had taken his sculpture for shipment. The man in charge told me that he was waiting for other things in same shipment and will send them off when all arrived. The painting and other pieces should be shipped to you any day now.

I had pictures taken of painting by a very good photographer and will mail them to you when I get them, soon!

Glad to know that you think that your selection of my work was an excellent one.

Getting back to the Biennale, I thought that art throughout the world generally was bad. Italy had good figurative sculpture. French good paintings. Americans did not show their best. Switzerland had a very good display of modern sculpture and that was all. Russia decadent along with the others. America though, had the most influence for other countries as was easily shown.

my best to you

Sincerely,

Salvatore Prino

Via dei Torriciani 8

Interno 13

Roma 6

Italia



# THE PARRISH ART MUSEUM SOUTHAMPTON, LONG ISLAND

HON. HAROLD DUFRANE  
EX-OFFICIO

## TRUSTEES

MRS. FRANCIS MARKOR  
PRESIDENT  
MRS. WILLIAM M. AGAR  
1ST VICE PRESIDENT  
WILLIAM K. DUNWELL  
2ND VICE PRESIDENT  
JACK B. WALLACK  
3RD VICE PRESIDENT  
MRS. JOHN S. POTTER  
4TH VICE PRESIDENT  
MRS. FOSTER H. CORWITH  
5TH VICE PRESIDENT  
MRS. EVERETT D. KING  
SECRETARY  
HARRY P. BORMUTH  
TREASURER  
GEORGE ARENTS  
MISS ROSALIE COE  
MRS. JOSEF F. A. CONSTEDT  
MRS. WILFRED J. FUNK  
MRS. BRUNO K. GRAP  
MRS. DAVID H. HALLOCK, SR.  
MRS. STEPHEN L. HAM  
MRS. EARL J. JOHNSON  
ROBERT KEENE  
MRS. WILLIAM MCK. LAUGHLIN  
NEIL MACNEIL  
FREDERICK J. ZIEGLER

## ADVISORY COUNCIL

HERBERT ALLEN  
GROSVENOR ATTERBURY, M. A.  
MRS. CHARLES A. BRADLEY  
MRS. ARTHUR E. CORWITH  
MRS. JAMES W. COX  
MRS. WASHINGTON DODGE  
EDGAR A. EYRE  
JUDGE EDWARD RIDLEY FINCH  
BRUCE F. E. HARVEY  
MRS. JULIAN HEATH  
MRS. DUDLEY S. INGRAM  
DEAN C. MOLLESON  
COL. KEITH L. MORGAN  
GEORGE H. PETERS  
MRS. RICHARD ROCKES  
HENRY J. SIMONSON, JR.  
JAMES THRALL SOBY  
MRS. MORTON TILTON  
CARLOS J. VIDELA  
HON. STUYVESANT WAINWRIGHT

## HISTORIAN

JOHN S. POTTER

## COMMERCIAL SPONSORS

ELIZABETH ANDER  
ARROW LAUNDRY  
A. & P. TEA COMPANY  
HENRI BENDEL  
H. C. BONACK & CO.  
CAMERON CO.  
CATENA'S, INC.  
CORWITH PHARMACY  
M. P. ENSTINE & SON  
FIRST NATIONAL BANK  
FOULKE & FOULKE  
GLENNON BUICK-CADILLAC  
HERRICK HARDWARE  
E. A. & H. HILDBETH  
KEENE'S BOOKSHOP  
LITTLEJOHN & CO.  
THE LOCKREY CO.  
MARION'S LINEN SHOP  
ROBERT MILLER & SONS  
SHEP MILLER, INC.  
JOHN W. NIELSON  
PALMA'S WINE SHOP  
PECK AND PECK  
SAKS FIFTH AVENUE  
SCHWENK'S EUREKA MARKET  
SCOTCH WHISKY  
SOUTHAMPTON COAL & PRODUCE  
SOUTHAMPTON LUMBER CORP.  
TERRY & DUFRANE  
VENICE LACE SHOP  
VRAMA BROTHERS  
HARRY H. WILDE  
L. C. & L. H. WILLIAMS

VALENTINE ARBOGAST  
DIRECTOR

MRS. WILLIAM JORDAN  
EXEC. SECRETARY

June 21, 1956.

The Downtown Gallery, Inc.  
32 East 51st Street  
New York, 22, N.Y.

*Pl get ready now  
FM*

Gentlemen;

We are sending B. Lewis Miller & Son, to pick up the paintings which you are loaning us for our exhibition of "What Americans are Painting".

As this is their very busy season it was only possible to get them to call for the pictures on Tuesday June 26th, if possible in the morning.

We trust this will be satisfactory to you, if not will you kindly advise immediately.

We are insuring them for 75% of the selling price as per your list.

We appreciate your loan of these works and feel that they will contribute much toward the success of this exhibition.

Yours truly,

THE PARRISH ART MUSEUM

*Valentine Arbogast*  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



## DECLARATION OF AMERICAN ARTISTS

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I, Robert H. Cook Jr., do hereby declare  
that I am a citizen of the United States of America, and by profession\* Sculptor  
that my place of permanent residence in the United States is 41 Morton St. Milton, Mass.  
and that I departed from the United States of America on or about the 5<sup>th</sup> day of  
January, A. D. 1954, to take up my temporary residence at Rome Italy  
that I have not given up, and it is not my intention to give up, my residence in the United  
States, and that it is my purpose to return ultimately to the United States. I further certify  
that the bronz sculpture mentioned and described in the within invoice 15  
skates 10" high my own production, having been produced at Rome Italy during the year 1956

Robert Cook

Subscribed and declared to before me, this 28th day of May, 1956

Edward S. McClary

Edward S. McClary

American Vice Consul

I, Edward S. McClary, American Vice Consul

at Rome, Italy, do hereby certify that the above declaration was

made and subscribed before me by Robert H. COOK, Jr.

who is known to me to be a citizen of the United States and\* Sculptor

residing at Rome, Italy and that the statements therein are

true to the best of my knowledge and belief.

Edward S. McClary

Edward S. McClary

American Vice Consul

(SEAL)

NOTE.—To be attached to consular invoice certificate upon request. No additional fee.

\*Artist or sculptor.  
(Painting or statue)

Service No. 3655  
Tariff Item No. 38  
Fee Paid U.S. \$ No fee  
Local Office



MUSEUM OF FINE ARTS  
BOSTON 15  
DEPARTMENT OF PRINTS

June 8<sup>th</sup> 1956

L. G. Allen

The Shuman Lewis Gallery  
32 East 51<sup>st</sup> St  
New York 22. N. Y.

Dear Mr. Allen

We will decide on the Marion and Pradergast  
watercolors within a week. I have asked Mr.  
Rachner to look at the Marion sketches when he  
is in New York next week and on his return we  
will get together. Sorry to have kept them so long.  
My feeling is there are much better watercolors in the  
Marion show belonging to your gallery which ought to be  
considered.

I had a card from Rome from Mrs. Harpert  
yesterday. When do you expect her to return?  
Yours very truly

Henry P. Rosenthal



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN POLICE  
PERRY D. DAVIS, JR.

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

June 25, 1956

5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Delighted to receive both of your letters of June 19th. I agree with you that it would be preferable to wait until September, unless you run across something exceptional in a Braque or a Roualt.

Relative to the Zorach matter, of course I do not want you to send me your check until you have received payment -- and a month from now is entirely satisfactory. If Mr. Zorach really wants to be fair herein, then he should be the one to pay our fee and advancements. If he refuses and you have to pay it, then it would not seem to me to be fair that you should have to pay out \$1,000 plus advancements on the receipt of only \$5,000.

Relative to the matter as to where the sculptures should be placed, I naturally feel, because of the nature of same, that they should be placed in Texas and would be happy to see them at Trinity University in San Antonio. However, from the standpoint of the number of viewers, there is no question that an ideal place would be on the new TIME building.

I had understood that only the large sculpture had been finished, and I do hope that some arrangements will be made so that the two smaller ones will be cast and completed.

Kind regards,

Sincerely,

  
Sylvan Lang



# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNABILL, *Vice-President* - SELDEN B. DAUME - CHARLES T. FISHER, JR.  
MRS. EDSSEL B. FORD - LESLIE H. GREEN - JAMES S. WHITCOMB

EDGAR F. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

Phone Temple 1-0360

June 14, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City 22

Dear Mrs. Halpert:

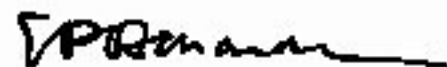
Larry brought me your generous check for Five Hundred Dollars to the Archives of American Art. This is wonderful. And I may say I don't know where five hundred dollars can go farther and accomplish more than the Archives. We have now about 150,000 items of all kinds, original manuscripts and microfilm. They range from the 1680's to 1956, and are an incredibly fascinating and amusing and rewarding collection of documents on all kinds of American artists. I only wish I had more time to spend browsing among them myself.

As you know, Bartlett Cowdrey is hard at work in the New York Public Library and we are getting marvelous material on microfilm. We are also hard at work organizing the great mass of material that we have already.

The reason I say you couldn't give your money anywhere else and have it go so far is that I am continually astonished what one can do with microfilm. It is possible to create research collections of immense value by that technique that would be impossible to create in any other way, or before the invention of this technique. I think we are doing something very useful and when I talked about the Archives at the American Association of Museums two weeks ago, the profession in general seemed really deeply impressed.

May I say that we are waiting for you to follow up this generous check by a really marvelous gift of the archives of the Downtown Gallery? That will be really something! In the meantime we have very good use for the gift of funds.

Sincerely yours,



E. P. Richardson,  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



June 13, 1968

Mrs. Richard J. Gonzalez  
414 W. Cowan  
Houston 1, Texas

Dear Mrs. Gonzalez:

Thank you so much for the two clippings which I found on my return from Europe. It was very thoughtful of you to send them.

I am very eager to know how the recent exhibition was received in Houston, since no papers or magazines reached me during my absence.

Also, have you had an opportunity of seeing the Kershaw show in San Antonio? There too, I would like to get a first hand report and don't forget to take a peek at the "Black Cat" which is included.

I hope you will be in New York before the gallery closes officially for the summer on June 20th. It will be so nice to see you and Mr. Gonzalez. Best regards.

Sincerely yours,

RJG/ek



"The Variable Aspect" (no. 4) has been sold. The others are still in reservation for you, but there is great pressure being brought to bear on us to sell them to private buyers. Howard has sold to date, nearly £3,000 worth of work. Many museums in Europe and this country have bought pictures and the most serious collectors in London have bought and are buying pictures. The show is an immense success, and as an admirer of Howard I am sure you will be pleased.

If you would like to buy the other three pictures that are still available, at a total of £183.15/-, please let me know at once so that I can secure them for you. I can then allow you a discount on the total of 10%, which would mean that you would be paying £165.7.6. for the three pictures.

I cannot offer you a greater discount on the pictures because these prices are greatly below the prices that the artist obtains in America; and I should imagine that it would be possible for you to make a profit on this expenditure in New York.

I am very sorry indeed if this all sounds very involved, but you arrived at the Gallery before anything had been settled; and my Assistant has assured me that she made it as clear as possible to you at the time that the prices were without our commission. I feel that you would still be buying three pictures quite cheaply considering Howard's stature and current prices in America.

I shall arrive in the States myself on Sunday at the invitation of your State Department, and although I shall be travelling a great deal I hope to spend some time in New York and will hope to find you at your Gallery. I hope to meet Jacob Lawrence, among other artists.

With all good wishes for your autumn show,

Yours sincerely,

*Ryan Robertson*

Director

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York.

P.S. I sent you a Howard catalogue yesterday by airmail.

*Could you write to Mr. Forsythe, my personal assistant?*

prior to publishing information regarding sales transactions, executors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



By the way Edith: if you  
know of any painter who  
would want to sublet  
his studio home in Maine  
for the month of August -  
But the new off ocean  
lobster and I am - I'm  
writing to the Chamber of  
Commerce too. In August  
is probably the most  
desirable month -

Did you read "Autobiography  
of Alice Tinkles" by Gertrude  
Stein - It's a paperback .95 -  
Think you would get some  
laughs - Mostly about faints -

Well, Edith, has to tell  
you and I'm looking forward  
to seeing you again in  
October after my first two men



May 25, 1956

Dear Mrs. Halpert:

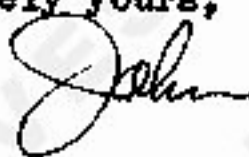
Today we received a letter from our good friend, Mrs. Dan Hinebaugh, in which she has outlined the school situation for the Kyoto area. The letter is so informative that I am enclosing it which you might pass along to Mrs. George. I am sure that the Georges will find any of these schools quite satisfactory.

Reference is made to Kansai, which is the area in which the cities of Kyoto, Osaka and Kobe are located. A.S.I.J. means American School in Japan and is located in Tokyo--it was the school which the Hinebaugh children and our son Johnny attended when we lived in Tokyo. The Hinebaughs now live in Ashiya, which is near Kobe. They are wonderful people, and the Georges should meet them. Dan is with Singer Sewing Machine Company.

I am sure Mr. and Mrs. George and their son will enjoy living in Japan. If there is any other information or help I can give them, I would be glad to do so. I am leaving for Tokyo myself tomorrow.

Jean joins me in sending our best regards and a wish for a pleasant summer.

Sincerely yours,



John Denman  
Rte. 2, Box 2177  
Hilltop Community  
Bellevue, Wash.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ESTABLISHED 1907

# ALBERT R. LEE & CO., INC.

BUFFALO, N. Y.  
204 BIDWELL PKWY.

TELEPHONE  
ELMWOOD 9180

OSWEGO, N. Y.  
133 WEST 2ND ST.

TELEPHONE  
OSWEGO 3143

INSURANCE ADJUSTERS  
MARINE SURVEYORS

90 JOHN STREET

NEW YORK 38, N.Y.

TELEPHONE BESHMAN 3-9200

CABLE ADDRESS  
"ARLEECOT"  
NEW YORK

IN REPLY REFER TO

No. 38821 KWP

June 7th, 1956

The Downtown Gallery  
32 East 51st Street  
New York City

Attention: Mrs. Edith Halpert

Gentlemen:

We are handling claim under the policy of Mr. L. Corrin Strong, with respect to the case-iron formal rooster, consigned by you to him for exhibition in Norway.

The claim presented by you in the amount of \$240.00 has been accepted by us and therefore the company has asked us to have you execute General Release, in receipt of which, payment can be made directly to you.

Thanking you for your cooperation in the matter, we remain,

Very truly yours,

ALBERT R. LEE & CO., INC.

*W. S. Putnam*  
K. S. PUTNAM

KWP:MKL  
ENC.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMHERST COLLEGE

*Amherst, Massachusetts*

DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

May 30, 1956

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Our exhibition "13 Painters 40 Years" is down, and if one can tell from the attendance record and the critical notices which it received, it was greatly appreciated by the public and student body alike. The part that you played in making the show possible through your generous loan is greatly appreciated.

Our mover, Mr. George Westcott, will deliver the pictures in New York on June 4th or 5th.

Sincerely yours,

*Bill Darr*

William H. Darr

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Copy for Mrs. Halpern

June 15, 1956

Mr. Sidney Simon, Acting Director  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3 Minnesota

Dear Mr. Simon:

Thank you for your letter of June 7th, inviting us to include in your Stuart Davis exhibition our gouache painting by that artist, "Gloucester Sunset".

Mrs. Brown and I will be very happy to make our painting available for your exhibition. Attached is the copy of the form you sent to us, in which we have filled the pertinent blanks. We presume that the shipping agency, who will pick up the painting for shipment to the Walker Art Center, will be arranged by you. Consequently, that blank on that form was not filled in.

We note, further, that the exhibition will finish up at the Whitney Museum in the fall. Since we are also in New York, it will be very convenient for us to pick up our painting ourselves at the conclusion of the exhibition and would appreciate your arranging for us to do so at that time.

The Stuart Davis Show you are arranging appears to be a most interesting one and Mrs. Brown and I wish you much success.

Sincerely,

*Irving Brown*  
Irving Brown

IB/pc

enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

love the arrangement  
and at no added  
expense.

My home address  
is:

125 Lodge Ave. Rear  
Buffalo 32, N.Y.

My curiosity is quite  
wedge-

My love always -  
Candace



June 14, 1954

Mr. Laurence F. Roberts  
American Academy in Rome  
Via Angelo Masina, 5  
Rome, Italy

Dear Mr. Roberts:

Well, I finally drew my first free breathe and am back in my regular routine. The trip was rather overwhelming from every point of view.

Before I go into any business details, I want to express again my deep appreciation for everything you have done - starting with the delightful cocktail party and continuing through to the receipt of the photographs today.

I cannot tell you how pleased I was to see the Academy in operation and the results in the way of paintings and sculpture. Throughout the rest of my travels, at the same rapid pace, I found very little that surpassed the quality of the work at the Academy. I did buy a good many more paintings and sculptures and have a very distinct reaction regarding the relative value of immediate environment for the artist. The work in Paris, from my point of view, did not compare with what I saw in Italy - with rare exceptions - and this I know has to do with not only the immediate aesthetic climate, but specifically with the differences in sponsorships. All in all, I am completely sold on the American Academy and what you have done to maintain the spirit and the quality.

The exhibition will open early in September and I will, of course, send you a catalogue and try to keep a set of clippings if the press produces any. It will be interesting to see the reaction to this type of exhibition.

A note from Robert Schneider indicates that you have undertaken the added shipping of the items I purchased at his gallery. Again, I want to express my thanks. You are very kind to do all this for me.

Your secretary sent me a list of the artists who are not included in the last report, and I now have the complete list. There is no question but that an exhibition well chosen would be rather sensational. We can talk about this after the preliminary show in September.

My best regards and do remember me to Mrs. Roberts. Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



**Servel**  
ALL YEAR AIR CONDITIONING



**Carrier**

**WILLIAM A. SCHWARZ AND SON, INC.**

*Air Conditioning Contractors*  
AUTHORIZED SALES - SERVICE

614 THIRD AVENUE - NEW YORK 16, N. Y.

MURRAY HILL 5-8383

-2-

We look forward to the opportunity of serving you in your requirements.

Very truly yours,

WILLIAM A. SCHWARZ & SON, INC.

S.J. Schwartz

SJS/epb  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



of sculpture, or if it is not available, on  
some other piece, such as the material,  
size, description and perhaps a photo-  
graph. It would be doubly appreciat-  
ed if this could be wired collect on  
delivery, since I would like to have  
something definite in mind before I  
leave school on June the fourth or  
fifth.

Thank you so very much for your  
consideration and help on the matter,  
The Senior Class appreciates it a  
great deal.

Respectfully Yours,  
Virginia Fakeman  
Agnes Scott College





## THE CONTEMPORARY ARTS CENTER

FOUNDED BY THE CINCINNATI MODERN ART SOCIETY • IN THE CINCINNATI ART MUSEUM

Cincinnati 6, Ohio Parkway 1-5204 ~~Robert H. Schoener, Curator~~

May 25, 1956

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear John:

The first renting period of our Rental Gallery has just been completed, and we are pleased to announce that a number of our renters have already agreed to purchase the works of art that they borrowed. From our standpoint, this is very encouraging because it demonstrates that our Rental Gallery is serving one of the purposes for which it was planned: to encourage the purchase of original works of art.

According to paragraph 3, of our Master Contract, The Contemporary Arts Center was to be responsible for bringing the seller and the purchaser together. It was further agreed that upon sale the prepaid rental fee would be deducted from the sale price of the work of art. In addition, The Contemporary Arts Center is to receive a commission of ten per cent of the initial sale price.

We are happy to inform you that Mr. Leonard Minster has agreed to buy the Ben Shahn watercolor, "Song," which was borrowed from your gallery. I suggest that you write directly to him at 3619 Vineyard Place, Cincinnati 26 to arrange for the consummation of this sale. For your information, a rental fee of \$12.00 has already been collected and should be deducted from the sale price of \$275.00. Therefore, your bill should be for \$263.00.

Our ten per cent commission on this sale amounts to \$27.50. We have already received the rental fee of \$12.00. This makes the balance due us \$15.50. Would you please send this to us as soon as possible after the consummation of the sale.

Thank you very much for your cooperation in conjunction with our Rental Gallery. I hope that we will be able to report more sales in the future.

Sincerely yours,

Allon T. Schoener  
Curator

ATS/jp  
cc: Mr. Leonard Minster

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 25, 1936

Mr. John Denman  
Rte. 2, Box 2177  
Hilltop Community  
Bellevue, Washington

Dear John: (My I)

As I probably mentioned in my previous correspondence,  
I took time out to see a bit of Europe. Unexpectedly,  
it developed into one of the most exciting experiences  
for me, particularly visually. What between the frescoes,  
sculpture, old master paintings, architecture, towns,  
etc., I was seeing every moment. To cap the climax,  
I ended up with 58 paintings and sculptures by American  
artists working abroad. A show of these purchases will  
be held from September 5th to the 20th. I hope you will  
get to see the new geniuses.

Your last letter arrived just as I was leaving, and I  
did not have time to acknowledge it and to thank you,  
for Mrs. George, for the valuable information you took  
so much trouble to obtain. Both she and her husband  
are delighted and completely relaxed about their trip.  
And so, many thanks.

I hope that you and Jean have a wonderful summer.

Sincerely yours,

EWB/ek



# GALLERIA SCHNEIDER

## ROMA

RAMPA MIGNANELLI, 10  
TELEFONO: 684019  
DIRETTORE: DR. ROBERT E. SCHNEIDER

May 30th, 1956

Mrs. Edith Halpert  
c/o American Express  
Rue Scribe, Paris

Dear Mrs. Halpert:

Your kind and friendly letter from Florence reached me at a moment "when a feller needs a frieggi" I had just broken a canine tooth the evening before on a beefsteak, digging into it, unfortunately, like a canine. Certainly, nothing gives you a greater feeling of inferiority than a hole in the front of your mouth, so I had to slink into my office and hide until my dentist fixed me up with a false one. Now all is well again and I can smile at the customers.

Laurence and Isabel Roberts dropped in yesterday and that gave me the opportunity of talking to Laurence about your shipment. The Academy will pack everything you purchased, including the sculpture by Darriau, the two drawings by Greenstone, and the colored ink drawing by Von Schmidt which you purchased here. Laurence will also take care of the Fine Arts Commission inspection, thus reducing your handling and shipping costs to a minimum.

Have you had a chance to think about Laura Ziegler's small bronze, "Two Under an Umbrella?" She is still clinging to the hope that she will be included in your show next October. The catalogue price was \$240, but you can have it for \$200 and it can still be shipped with the others if you drop me a line air-mail from Paris.

I hope you have a wonderful trip back to the U.S.A. You deserve it well after leaving behind you a trail of proud and happy young artists, duly thrilled to find their artistic creations recognized by one of your standing. The best of luck for your October show!

Affectionately,

Bob Schneider

rior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 14, 1950

Mr. Harold Tovish  
Viale Terricelli 5  
Florence, Italy

Dear Mr. Tovish:

I finally got home still buzzing with excitement about the things I have seen abroad.

At the moment, I am organizing the final details in connection with the exhibition, and I am trying to recall what shipping arrangements I had made with you and I am, therefore, writing in order to set myself straight. Won't you please let me know.

The press has already expressed an interest in the exhibition, and I am eager to have photographs as soon as possible and the actual objects by about the first of August, as the magazine reviewers work a month ahead.

It was so nice to see you and Mrs. Tovish, and I still remember with pleasure the lunch and the visit in general. If you are coming through New York before September and will have some sculpture with you, I should very much like to see it with the idea of adding.

I look forward to hearing from you.

Sincerely yours,

ROM/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



prior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 19, 1955

Mr. Sylvan Lang  
Lang, Byrd, Cross, Loden & Oppenheimer  
1505 Milam Building  
San Antonio 5, Texas

Dear Sylvan:

I finally reached the point of relative normalcy since my return from abroad. The work really piled up.

I have completed reading the accumulated correspondence relating to the Zorach situation and again want to express my gratitude for all you have done.

Indeed, I intend to send you a check very shortly. Zorach promised payment within the next few days. Incidentally, the sum he got was not \$110,000 but \$56,515 as reported in The New York Times on May 21st under the heading, "Zorach Accepts With Broken Heart \$56,515 From Texas Bank For The Three Panels". When I asked him about the payment to me, he told me that he had an engagement with his accountant to calculate the net amount it represented after deducting all the expenses and would then pay me. I am always rather amused by the fact that the general theory among the public, is that the dealer is a crook and that the artist is a very naive character always taken advantage of by the former. I shall be delighted if I net more than \$5000 on this deal. Nevertheless, if you would prefer not to wait until I get paid, I shall send you a check by return mail.

At this point, Zorach expresses a regret that he engaged Hourwich and that he did not let the matter rest in your hands entirely. I am not an "I told you so" character, but I was very convinced at the time and kept repeating to him that not only he and the artist would get the money, but that the sculpture would be installed. That's that.

We have been going into the possibilities of placing the sculptures elsewhere.

- A. Frankheim does not think that the San Antonio Bank building is the appropriate scale for the sculpture.
- B. The McKay Institute possibility is an excellent one but John Leeper had another suggestion relating to the Trinity



AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS  
"AMACADMY.."

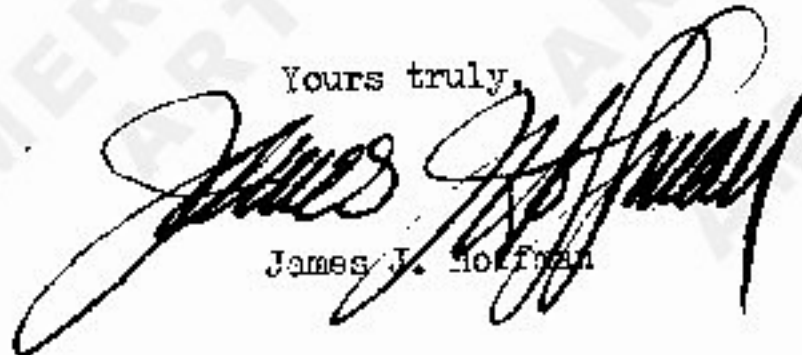
June 16, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York City

Dear Mrs. Halpert:

You will recall that you purchased one of my paintings during your recent visit to Rome, and that I am to send two paintings for you to select from. I am writing to ask if you would consider my sending just the one painting which we titled "Figure". I have two reasons for asking this favor of you: (1) I have decided I would prefer to be represented by the above painting rather than by a portrait, and (2) I would like to accomodate my friends, the Wyners, who are seriously interested in owning the pair of portraits since they are represented in them. Naturally I will go along with whatever you decide.

Yours truly,

  
James J. Hoffman

Notice to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

THE GUILD HALL



EAST HAMPTON, N. Y.

June 13, 1956

Mrs. Edith C. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of June 7.

Having already secured a Max Weber from a private collection,  
I did not wish another one, and the Karfiol and O'Keefe you  
listed are the only two paintings we will require.

Many thanks for your help.

Sincerely,

*Manette Loomis*

Manette Loomis  
(Mrs. Alfred L.)  
Chairman, Art Committee

ML:DVO

THE PURPOSE OF THE GUILD HALL IS TO PROMOTE AND ENCOURAGE A FINER TYPE OF CITIZENSHIP

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



noticed here. And in Buffalo. The  
show will run September  
through April. Two weekends -  
two weeks - 35 works  
needed and the real nuts!  
The painter can hang his own  
show. Well, guess that's the  
kick off. Will he? I'm it!  
After the directors came over  
the other night and looked  
at my secret. I thought they  
would steal every thing in  
sight - It's a good feeling,  
but it might lead to  
interruptions. So far no one  
has gotten under the screen  
door - It's a real break,  
naturally, nothing I would  
ever do for my self and  
not copy in any way -



AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS  
"AMACADMY."

May 28, 1956

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York City

Dear Mrs. Halpert;

Enclosed is the biography which you requested. The photographs will be sent in a group as soon as they are ready.

Mr. Small purchased one of my oils ( Hill Town ) while he was here and this will be included in the crate of paintings being sent to your gallery.

My wife and I are now off on a two month trip. My mail will be taken care of, so you can continue to contact me by writing here. I hope you had a pleasant trip in Europe and I want to thank you for your interest in my work.

Sincerely,

*Leon Goldin*  
Leon Goldin

✓  
prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Firenze, June 24th 1956.

Dear Miss Halpern;

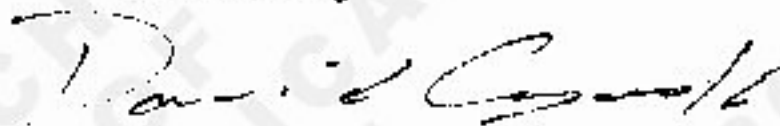
Have filled out the enclosed form as best I could.

About a week ago I have air-mailed the photos that you have asked for. I trust you have received them in the meantime.

I wish to say that your coming here and doing something that no American gallery does - that is actually purchasing works of American artists here - was a wonderful thing. For me it had the unexpected result; some Italians got interested and purchased my works after you left, which certainly makes me doubly grateful to you.

Again, thank you.

Sincerely



David Gould  
Via Senese 175  
Firenze, Italy

not to publishing information regarding sales transactions.  
searches are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is no longer valid 60 years after the date of sale.

GARLAND ELLIS

CONTINENTAL LIFE BUILDING

PORT WORTH, TEXAS

June 18, 1956

The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

I have unfortunately delayed in acknowledging receipt of the three pictures which I selected while in New York.

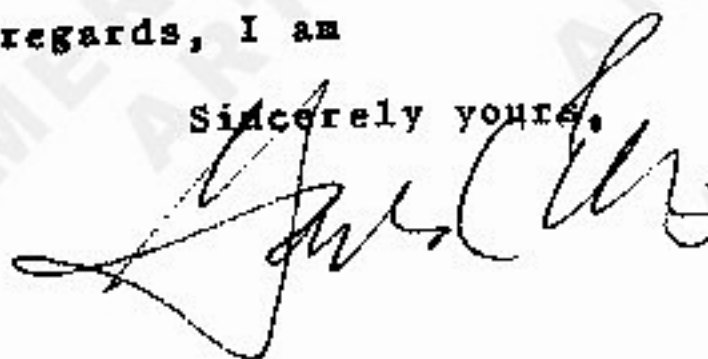
After serious consideration, I have decided to keep the Kuniyoshi, and wait until I have more time and can pick a Shahn more to my liking, as well as a Marin which I believe I would like better than the one I selected.

The Shahn and Marin pictures have been shipped back to you by prepaid express. I will be in New York the latter part of October and will be around to see you, and possibly at that time I can find something to replace them.

In the meantime, please accept the enclosed check for \$100.00 as payment on account for the Kuniyoshi.

With my very kindest regards, I am

Sincerely yours,



GE:d  
Enc.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 18, 1968

Mr. Lee Malone, Director  
The Houston Museum of Fine Arts  
Main & Montrose Streets  
Houston, Texas

Dear Lee:

I have just returned from abroad and have been assembling all the material in relation to Krasak to complete my very extensive files on the subject.

At this point, I want to express my deep appreciation to you for your efforts in this connection - for the many good things that you have done and the letter that you wrote to the bank. It is most gratifying to find such great integrity in the art world - or in the world at large. Many thanks.

Sincerely yours,

RMH/ek

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Morris Graves "Spring Bouquet" received in good  
condition

*Josephine E. Barclay*  
*(Mrs John Barclay Jr.)*



6/6/56

Dear Mrs. Halpert:

I enclose bill for the painting -  
Mrs. Austin will bring it to  
you and I shall pay her  
commission very gladly.

I did print 3/ very modern  
paintings of which I think would  
be worth while for you to see.

If I ever get the chance to  
stop at your gallery, I would  
love to show them to you,  
if I may. And many thanks  
again for your kindness.

Sincerely yours

Laura Elliott

June 19, 1956

Mr. Nelson Rockefeller  
80 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

Kerach and I are very delighted that you expressed an interest in his sculpture project. He advised me also that he had sent photographs to you of the large group measuring approximately 88 feet square. Naturally, for New York use, the separate unit representing the state of Texas symbol would have to be revised or rather substituted. Then Kerach would submit sketches for this substitution.

Including the latter, which will require the entire process of enlargement and new casting, the overall selling price will be approximately \$40,000.

Mr. Frausheim, the architect who designed the bank building in Houston, has complete specifications for the installation which would be obtained by us for the architect in New York.

If there is any further data that you require, please let me know. I do hope that you and your committee will decide to bring this important work of art before the public.

My very best regards.

Sincerely yours,

RCH/ek



rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 14, 1958

Mrs. Yoland Markson  
1851 Lago Vista  
Beverly Hills, California

Dear Mrs. Markson:

I was so disappointed when I returned from abroad and found that I had missed you on one of your rare visits to New York. However, it is nice to know that you will be here again in September. We shall reopen on the fifth of September.

The first exhibition to be held during September promises to be one of the exciting events of the forthcoming season. While in Italy and France, seeing the work of young contemporaries, I was so overwhelmed with the superiority of the paintings and sculpture of the current generation of Americans abroad, that I found myself returning with fifty works - which I purchased. As a matter of fact, I was generally proud of American art in relation to what is being produced today in Paris, Rome and Florence.

I hope that you have a very pleasant summer, and I look forward to seeing you in September.

Sincerely yours,

ECM/ek



Leo S. Guthman

June 20, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I had thought that I would be in New York long before this to personally deliver the perfume I am sending to you under separate cover. However, when I did come back through New York, I felt so miserable I took another plane out within a very few hours. I found that I had an amoeba after some tests, which I am getting well under control.

Edith, you are one of my more imaginative and daring friends, so accordingly I am experimenting with a new perfume, at least new to me. From the ads and from what the sales people in Paris told me, it should be becoming to you; and if it is not, it is a pretty bottle and will look good on your shelf.

Incidentally, I will add that the money that I sold my one picture to the Hokin for is still intact. The only things I bought in Europe were Picasso ceramic reproductions.

Let me know where you will be this summer, because there is a possibility that I might be in the East a little later on.

With warmest personal regards.

Fondly,

*Leo*

2629 South Dearborn Street  
Chicago 16, Illinois

not to publishing information regarding sales transactions.  
essences are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POV

June 22, 1959

Mrs. Arthur Lehman  
45 East 76th Street  
New York 21, N. Y.

Dear Mrs. Lehman:

In the event that you are still in New York, I thought you might like to know that the Marin Exhibition in toto is now at the Whitney Museum. Because both the oils and water-colors are included, a more comprehensive idea of the artist may be obtained. Thus, I do hope that you will take time to see it.

Perhaps, after that you may like to come into the gallery to see other examples of equal quality we have here. We close for the summer on June 29th and will reopen directly after Labor Day. I look forward to seeing you.

Sincerely yours,

RHH/ok

May 25, 1958

Miss Emily Farnham  
169 Arcadia Avenue  
Columbus 2, Ohio

Dear Miss Farnham:

Mrs. Halpert is now in Europe. When she returns,  
I shall refer your letter to her regarding the  
Charles Demuth information. *you requested.*

Sincerely yours,

LA/ek



# PRUDENTIAL INVESTMENT COMPANY

124 W. State Fair • Detroit 3, Michigan • Telephone FOrest 6-5400

MAY 25, 1956

EDITH GREGOR HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY, INC.  
32 EAST 51ST STREET  
NEW YORK 22, N. Y.

DEAR MISS HALPERT:

ENCLOSED PLEASE FIND MY CHECK IN THE AMOUNT OF \$350.00  
DATED MAY 25, 1956. THIS IS FULL PAYMENT OF THE  
"PORTRAIT OF GROPPER" WHICH I HAVE RECEIVED FROM YOUR  
GALLERY.

WOULD YOU PLEASE SEND ME ALL PERTINENT FACTS YOU MAY  
HAVE ON THIS PAINTING SUCH AS THE YEAR IT WAS PAINTED,  
ETC. I WOULD ALSO LIKE A DOLLAR APPRAISAL, IN DUPLICATE,  
OF THIS PAINTING.

THANK YOU FOR YOUR ATTENTION IN THIS MATTER.

VERY TRULY YOURS,

*Sidney Katzman*  
SIDNEY KATZMAN (m3)

SK/mjz  
ENCL.

for publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 8, 1956

Mrs. Johanna Osborne  
Marshall Field & Company  
Design Department  
North State Street  
Chicago, Illinois

Dear Mrs. Osborne:

I am so sorry to have missed you when you called at the gallery and regret also that I could not supply Mr. Allen with the information you requested, as his letter did not reach me until the day I left for home.

I was pleased that you liked the Cushing original weathervanes which we produced in limited editions of 50 each. On these we are glad to give the wholesale figure of 50% to a large organization. On the early American objects which you selected, I shall quote you net prices. As you must be aware, there is very little sculpture available but fortunately we started collecting both paintings and sculpture in the 1920's and therefore have some outstanding objects. Most of our sales in this field have been limited to museums. The Art Institute of Chicago acquired a large number from us. The prices I am quoting below apply individually or collectively and, in each instance, are far below the asking price in the gallery.

#085	In Sunday Best - Whirligig	\$90.
#1622	Figure of Woman by H.L. Johnson Dana	\$250.
#1100	Sailing Vessel - Weathervane (with standard)	\$295.
#046	Dove (possibly trade sign)	\$210.
#050	Sarah Jane Sherburne of Farmington N. H. - 1815	\$450.

The weathervanes of Columbia and of the Ram have been reserved by a museum at \$550 and \$500 respectively, but if the trustees do not approve the expenditure, I shall write you further making the prices lower for resale. If you would like to have the other objects sent to you on approval, we shall be glad to do so with packing and shipping charges to Marshall Field.

I hope that the information is not too late for your purpose, also, I hope to have the pleasure to meet you when you are next in New York.

Sincerely yours,

ECM/ek



P02

June 11, 1955

Mrs. David S. Dunn  
1215 West 87th Street  
Kansas City, Missouri

Dear Mrs. Dunn:

It was very nice to hear from you and I am listing below  
the prices of the paintings still available in the group  
you listed.

Dickinson	ENVIRONS OF NEW YORK	\$750.
Sheeler	MAINE COAST	450.
Gilkey	STREET MUSICIAN	400.

Unfortunately, none of the artists whose names appear on  
our letterhead have paintings within the \$200 price range  
but for our annual Christmas exhibition they occasionally  
produce small watercolors or gouaches within \$500 and oc-  
casionally less. I shall be glad to advise you in advance.

For thirty years we have maintained a budget payment plan  
making it possible to acquire works of art on time payments,  
with an initial deposit of 20% and as much as one year for  
the balance. There is no charge for this service. We  
consider this a great advantage not only to the collector,  
but to the artist, as he is assured of a monthly income.

Sincerely yours,

MMH/ek



Dear Mrs Halpert.

June 25-56

I sent photos of the four paintings  
before your letter arrived - Shall I  
send more copies as you requested?  
If I don't hear from you I shall  
know that you don't need more copies.  
Also my paintings will arrive before  
Aug - 1 - at your Gallery - about  
20 of July & be exact -

I am very happy you have  
included me in your group.  
I'm looking forward to seeing the  
catalogue - Sincerely Don Zink



*POW*  
June 20, 1966  
*Architect*

Mr. O'Neil Ford  
Willow Way  
San Antonio, Texas

Dear Mr. Ford:

Last night, at the home of Sidney Berkovitz, I recounted some of the extraordinary things that you had done in connection with the Kersach situation and expressed my regret that I did not know your address. Much to my delight, Sidney came through promptly and told me some delightful stories about you including the one regarding Levitt.

My reason for writing to you is to express my deep gratitude for all you have done in Kersach's behalf and in behalf of freedom in the arts. What I particularly adored, was your display of Kersach posters in the windows facing the Bank of the Southwest.

At this point, I might also mention my admiration for your architecture which I had occasion to see during my visit to Texas some months ago.

Sincerely yours,

EGM/ek  
*re pencils*

June 22, 1956

Miss Laura Kingler  
Omana Gallery  
18 Carlos Place  
London W1, England

Dear Miss Kingler:

Thank you for your letter and the catalogue. At the rate I was traveling, it did not catch up with me until I returned to the States.

As I explained in my letter to Schneider, it was such a relief to find several artists represented in a gallery, that I did not make as serious an effort to locate the individual artists in such cases. Just for the record, I did not ask King nor Cook for your address so don't hold it against them. It is very difficult for me to make a decision about a work of art without seeing it first hand. Besides which, I bought so much in the way of paintings and sculpture in Rome, Florence and Paris that my exhibition is almost out of hand size-wise. Is there any of your sculpture available in New York City, and are you represented by a gallery here? Please let me know.

Sincerely yours,

300/ck



for publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 14, 1956

Mr. Salvatore Neri  
Via dei Torriciani 20  
Interno 18  
Rome 6, Italy

Dear Mr. Neri:

I finally got back to New York, and I am trying to unravel  
the records of my very hurried trip.

At the moment, I cannot recall what shipping arrangements  
we had made for the painting which I purchased from you.  
Would you please write me at the earliest opportunity and  
advise me. Also, if you have a photograph, could you mail  
it to me at once as the magazines are calling up for infor-  
mation regarding the show and I expect considerable interest.

It was very nice meeting you and I am very happy that you  
will be represented in the exhibition with such an excellent  
example.

Sincerely yours,

BNH/ek

prior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 22, 1956

Miss Laura Elliott  
Box 38  
Golden's Bridge, New York

Dear Miss Elliott:

Thank you for your letter which I found on my return  
from Europe.

Indeed, I am very happy that you are pleased with the  
prize award and with the purchase. Both of these were  
done with complete sincerity on my part.

Is there any way of getting the painting delivered to  
me in New York together with a bill? I shall take care  
of it promptly.

Sincerely yours,

RCS/ek



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 7, 1966

Miss Virginia Jackson  
Agnes Scott College  
Doraville, Georgia

Dear Miss Jackson:

I have just returned from abroad and found your letter.

Under separate cover, I am sending you several photographs including the one of "Child with Cat" together with dimensions, etc. Since we do not have your home address, all this material will be sent to the college in the hope that it will be forwarded to you.

Sincerely yours,

RMH:ek

June 11, 1958

Mr. Nathan Halperin  
844 Park Avenue  
New York, N. Y.

Dear Mr. Halperin:

I have just returned from abroad and was advised that  
you called at the gallery in my absence. I am very  
sorry to have missed you.

The gallery will be opened until June 20th and I hope  
that I shall have the pleasure of seeing you in the  
interim.

Sincerely yours,

RGN/ek

P.S. The gallery closes Saturday and Sunday during  
June.



[JUNE 22, 1956]

## *Greetings from Arizona State College at Tempe*

THROUGH the interest and generosity of a Phoenix citizen who prefers to remain anonymous, Arizona State College at Tempe has acquired a collection chiefly of American art of outstanding merit. Four years ago the subsequent Donor first outlined to three officials of Arizona State College at Tempe—the President, Grady Gammage, the Librarian, Harold Walter Batchelor, and the Curator of the Collection—his conviction regarding the values to be derived from establishing such a collection on a college campus, for display in an already frequented section of the college plant, the Library. Through casual, almost daily exposure of individuals to works of art, he felt enjoyment and understanding would gradually be built up in a large segment of the public, as well as students and faculty.

The foresight and continued interest of the Donor have enabled the College to acquire within the period 1950-54 this notable collection covering American art from Colonial times to the present. The Collection has reached one hundred forty-five items valued at over a quarter of a million dollars.

In pursuance of the Donor's purpose, concurrently with the assembling of the Collection, the Curator and staff have formulated and made available an active and varied program, the aim being fully to utilize the acquisitions at three levels: the college, the Arizona public schools, and the general public. Accordingly the Catalogue has been designed primarily to further the use of the Collection by the students of Arizona State College at Tempe, and other citizens of Arizona, but copies are available to those outside the State, through the college bookstore.

This copy of the Catalogue is presented to you with the compliments of the College.

PAULA R. KLOSTER  
*Curator of the Arizona  
State College Collection  
of American Art*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 12, 1956

Mrs. Charles L. Ryboe  
1909 Olympia Drive  
Houston 2, Texas

Dear Faith:

Several days ago, I returned from Europe where I went off on a big binge buying contemporary American art produced by artists temporarily abroad, and so, I am a poor starving character.

Do you think that you could send a check on account as the plan was to make a payment in March with further payment throughout the year. There is an early balance from November, 1955 of \$85 and the late balance of \$5360.

What have you been up to? It has been such a long time since I had the pleasure of seeing you or hearing from you. Are you still enjoying your folk art? Mrs. Webb told me how well organized and what a good choice you had made. If you are planning to be in New York during July and August, when the gallery is officially closed, do let me know in advance so that I can motor down from Connecticut. I come in about once a week by appointment.

My very best regards,

Sincerely yours,

RM/ck



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8, 1966

Mr. Edmund Vigtel  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Mr. Vigtel:

The names of the present owners are listed below:

GIRL WEARING SANDALS - 1906  
Edith G. Halpert

AUTUMN TWILIGHT - 1929  
Kuniyoshi Estate - c/o The Downtown Gallery

\*THE LAST OF THE WILD HORSES - 1919  
Mrs. Reginald Marsh - c/o The Downtown Gallery

\*This is the only painting I know with a similar title and may not be the one you had in your show.

Sincerely yours,

ECM/ek

*Sheldon R. Coons*

GENERAL BUSINESS COUNSEL  
113 WEST 57th STREET  
NEW YORK 19

June 11, 1956

Dear Edith:

When do you think we can  
get our pictures which you were  
having restored and framed?

Betty has called and visited the  
Gallery, but your people say that they  
do not know where you had put them during  
your absence in Europe.

Regards,

*Sheldon*

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street, New York 22

K

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 25, 1958

Mr. Victor Hammer  
Hammer Galleries  
51 East 57th Street  
New York, N. Y.

Dear Victor:

How come you returned the weathervane? If you recall,  
you asked us to bill it to you and we did so. What  
kind of gokeft is this anyhow.

In going through my bills, I find one from the Hammer  
Galleries for a pair of earrings which have never ar-  
rived. I told you about it shortly after the bill  
reached me. If they were lost in transit, no doubt,  
they were insured; if they were not mailed, just skip  
it.

At last, on Friday, I am closing shop and leaving for  
Newtown, Connecticut. Come and see me some time. The  
address is Eden Hill Road, Newtown.

Sincerely yours,

WCH/ck

July 13, 1956

Dear Mr. Cook:

Evidently I misunderstood our original arrangement as I have just been advised that your sculpture had been delivered to Belliger.

I was under the impression that you would ship it to your own dealer in New York and I would make the purchase through her. To avoid any further misunderstanding, please advise me whether you or she will bill me.

It was so nice meeting you and I hope that by some chance you will be here during the exhibition which opens on September 5th.

Sincerely yours

BCH:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1956

Miss Virginia Jackson  
Agnes Scott College  
Decatur, Georgia

Dear Miss Jackson:

Mrs. Halpert is in Europe at the moment, but since you plan to leave school on the 4th, I am taking the liberty of answering your letter addressed to her.

The Zorach "Child and Cat" in terra cotta is available. We also have some small sculptures in silver and bronze at the prices you mentioned. Mrs. Halpert would be glad to send you photographs of these if you will send your home address, or an address where you might be reached after June 4th.

Sincerely yours

June 11, 1958

Mr. Laurence Schneekebier  
Professor of Fine Arts and Director  
The School of Art  
Syracuse University  
Syracuse 10, New York

Dear Mr. Schneekebier:

Indeed, I shall be very glad to see George Vander Elzin  
when he calls at the gallery.

While with the changed policy we are not adding to our  
roster, we may be able to suggest the appropriate gal-  
lery for him.

My best regards.

Sincerely yours,

EME/ek

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

COLLEGE OF FINE ARTS • School of ARCHITECTURE • School of MUSIC • School of ART

June 6, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

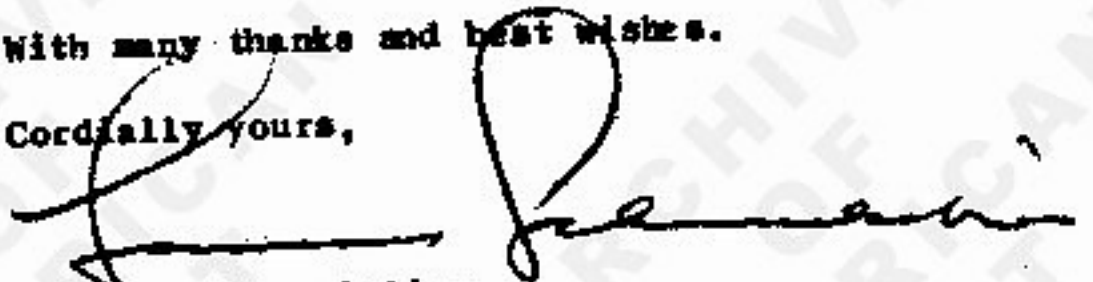
Dear Mrs. Halpert:

One of the best and most promising younger members of our painting staff, by the name of George Vander Sluis is coming into New York next week for a few days visit. He has an excellent background, including the Cleveland Institute of Art, the Colorado Springs Art Center and a year's study in Florence under a Fulbright grant. He is a superb draftsman though his interest in the past few years has been largely in the abstract vein. Because of his consistency of purpose, remarkable talent and productivity I think he has an excellent future.

When he told me of the New York visit I asked whether he would stop in to see you. If he calls at the Gallery would you have a few minutes time to talk with him? I told him, of course, that the gallery situation is always discouraging, but I think you might find it worthwhile talking with him and would appreciate your kindness.

With many thanks and best wishes.

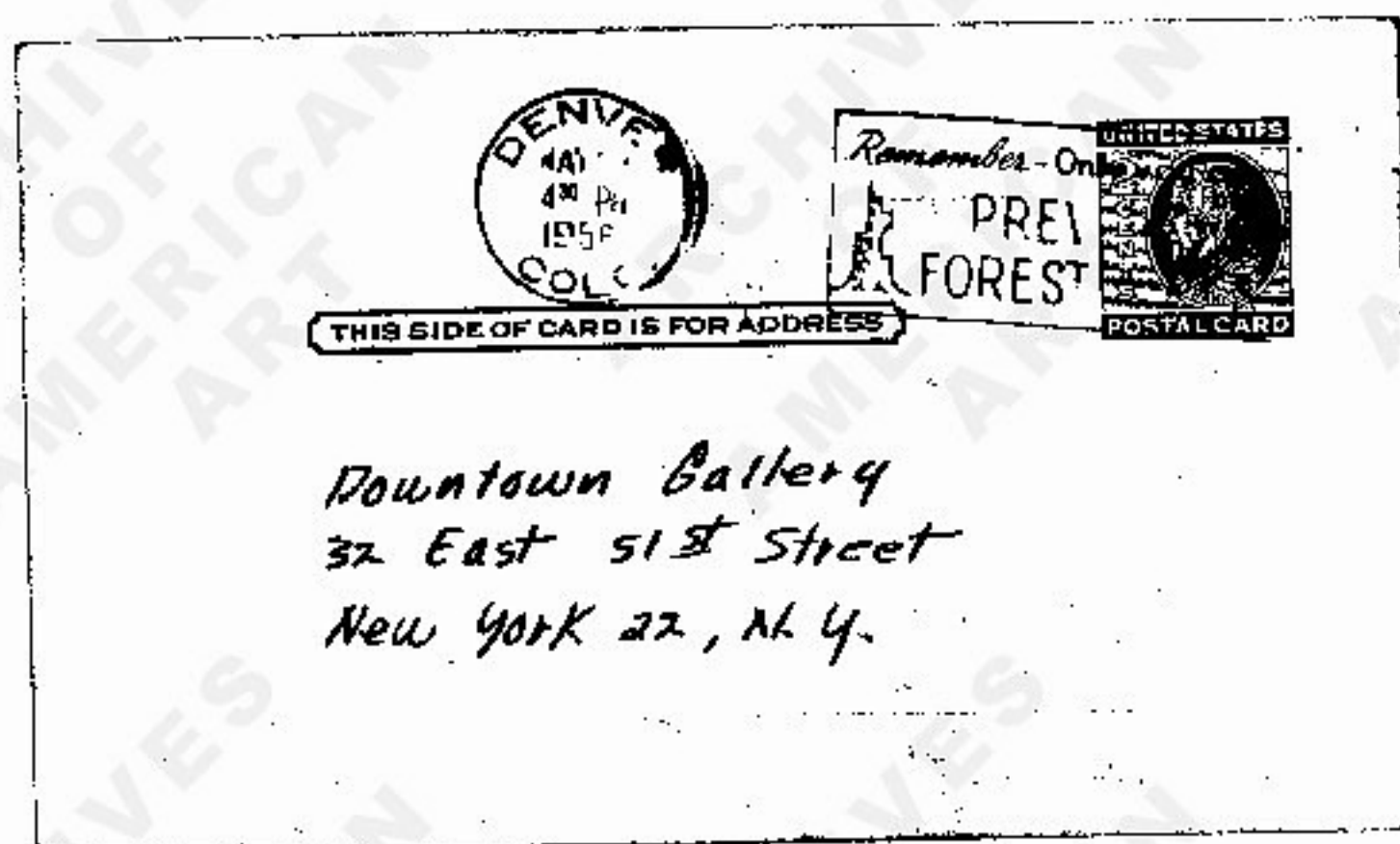
Cordially yours,

  
Laurence Schaeckebier  
Professor of Fine Arts & Director  
The School of Art

LS:sh

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





rior to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 25, 1966

Mr. Walter Heigs, Head  
Art Department  
The University of Connecticut  
Storrs, Connecticut

Dear Mr. Heigs:

Congratulations, I was very proud to read that you were  
awarded the first prize in Boston.

I have just returned from a trip abroad and shall move  
to Newton on June 28th. It occurred to me, that it  
would be much easier for you to come by some time for  
lunch, so that we can have a good talk about art in  
general in your situation specifically. My telephone  
number in Newton is Garden 8-4500.

Sincerely yours,

RSH/ek

June 4, 1956

Mr. Kantilal Rathod  
Syracuse University  
Audio Visual Center  
Colondale at Lancaster  
Syracuse 10, New York

Dear Mr. Rathod:

Mrs. Halpert, the director of the gallery, is in Europe at the moment and we are a little uncertain as to when she is returning. However, I shall refer your letter to her for a reply.

Sincerely yours

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 19, 1958

Mr. Julian Binford  
Mary Washington College  
of the University of Virginia  
Fredericksburg, Virginia

Dear Mr. Binford:

Thank you for your letter.

I am sure we shall be able to include a Weber and  
a Marin under \$1000 and, no doubt, Ben Shahn will  
deliver a painting in that same price range in time  
for your fall exhibition. I will keep you advised.

Sincerely yours,

ECN/ek